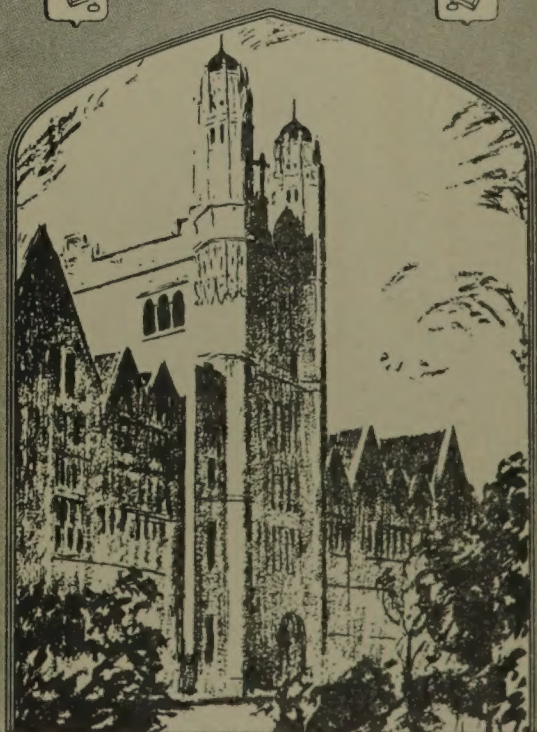


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THE BEAUTIFUL IN MUSIC

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THE BEAUTIFUL IN MUSIC

BY
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LONDON

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TO
CHARLES HUBERT FARNSWORTH
FRIEND AND TEACHER

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MAX SCHOEN

Pittsburgh, March 1928.

PREFACE

IN this essay an attempt is made to examine systematically the varieties of experiences and effects derived from music, to classify them, and to establish their relative values as aesthetic attitudes towards music

The reader should bear in mind that there is no question raised here as to the *validity* of these diverse experiences, but only as to their significance as experiences of *beauty*. All works of art are of the substance of beauty; but all reactions to art are not, for that reason, necessarily of the nature of beauty. Six persons of radically different responses to the same musical composition cannot all experience beauty, for then beauty would be anything and everything, and therefore, nothing. The beautiful must be an unique type of experience, and the response to music that is of the nature of beauty must likewise be of an unique type. While it is true, then, that of tastes there is no disputing, since one taste is as valid for one individual as is another taste for another individual, it is just as true that of tastes there is evaluating, since there are not only differences in taste, but also types and degrees of value.

The plan of the discussion is as follows: In Part One the varieties of musical experiences are presented. Part Two is devoted to the varieties of musical effects, these effects forming a background, or basis, for any specific attitude. Part

PREFACE

Two may then be considered as offering, in a sense, a glimpse behind the scenes of Part One. In Part Three the diversity of responses is reduced into two general types, and their aesthetic significance evaluated in the light of a criterion of beauty, in general, and music, in particular.

The reader will find very little of the purely speculative or philosophical in the pages that follow. The evidences for the varieties of musical responses and musical effects have been drawn from three sources : 1, the writings of outstanding authorities in music, which, although of a theoretical nature, nevertheless show a scientific attitude in the manner of approach and in treatment ; 2, the accounts given by literary men of their personal musical experiences ; 3, experimental studies of the subject. All this material is gathered together under three headings, namely : Theoretical Evidences, Empirical Evidences, and Experimental Evidences.

The principles presented in the discussion on the nature of beauty are but the distilled essence of the most prominent aesthetic theories from Plato to Croce, minus their trimmings and elaborations ; and the writer believes that Pater's statement of the place of music among the arts is in keeping with the soundest thinking of the day on the subject.

PART I

VARIETIES OF MUSICAL EXPERIENCES

CHAPTER I

EVIDENCES FROM EMPIRICAL LITERATURE

IN "A Chapter on Ears" in his Essays of Elia, the genial Charles Lamb gives the following account of his musical experiences :

"I even think that, *sentimentally*, I am disposed to harmony. But *organically* I am incapable of a tune. I have been practising 'God Save the King' all my life ; whistling and humming it over to myself in solitary corners, and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached."

"It is hard to stand alone in an age like this, (constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal stumbled upon the gamut), to remain, as it were, singly unimpressible to the magic influences of an art, which is said to have such an especial stroke at soothing, elevating, and refining the passions.—Yet, rather than break the candid current of my confessions, I must avow to you, that I have received a great

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deal more pain than pleasure from this so cried-up faculty.

" I am constitutionally susceptible to noises. A carpenter's hammer, in a warm summer noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. The ear is passive to those single strokes ; willingly enduring stripes while it hath no task to con. To music it cannot be passive. It will strive—mine at least will—'spite of its inaptitude, to thrid the maze, like an unskilled eye painfully poring upon hieroglyphics. I have sat through an Italian Opera, till, for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets to solace myself with sounds, which I was not obliged to follow, and get rid of the distracting torment of endless, fruitless, barren attention ! I take refuge in the unpretending assemblance of honest common-life sounds ;—and the purgatory of the Enraged Musician becomes my paradise.

" I have sat at an Oratorio (that profanation of the purposes of the cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's Laughing Audience !) immovable, or affecting some faint emotion, till (as some have

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said, that our occupations in the next world will be but a shadow of what delighted us in this). I have imagined myself in some cold Theatre in Hades where some of the *forms* of the earthly one should be kept up, with none of the *enjoyment* ; or like that

Party in a parlor

All silent, and all DAMNED.

“ Above all, those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension. Words are something, but to be exposed to an endless battery of mere sounds ; to be long adying ; to lie stretched upon a rack of roses ; to keep up languor by unintermitted effort ; to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness ; to fill up sound with feeling, and strain ideas to keep pace with it ; to gaze on empty frames, and be forced to make the pictures for yourself ; to read a book, *all stops*, and be obliged to supply the verbal matter ; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mine—these are faint shadows of what I have undergone from a series of the ablest executed pieces of this empty *instrumental music*.”

That the case of Charles Lamb's sufferings is not an isolated one, but no doubt represents a group

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which finds music of a particular type nothing short of torture, if not an abomination, is supported by the following comments of Mark Twain :

“ I have attended opera, whenever I could not help it, for fourteen years now ; I am sure I know of no agony comparable to the listening of an unfamiliar opera. I am enchanted with the airs of ‘ Trovatore ’ and other old operas which the hand-organ and the music-box have made entirely familiar to my ear. I am carried away with delighted enthusiasm when they are sung at the opera. But oh, how far between they are ! And what long and heartbreaking and headaching ‘ between-times ’ of that sort of intense but incoherent noise which always so reminds me of the time the orphan asylum burned down.

“ Huge crowd out to-night to hear the band play the ‘ Fremersburg ! ’ I suppose it is very low-grade music—I know it must be low-grade—because it so delighted me, it so warmed me, moved me, stirred me, uplifted me, enraptured me, that at times I could have cried, and at others split my throat with shouting. The great crowd was another evidence that it was low-grade music, for only the few are educated up to a point where high-class music gives pleasure. I have never heard enough classic music to be able to enjoy it,

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and the simple truth is I detest it. Not mildly, but with all my heart.

"What a poor lot we human beings are anyway! If base music gives me wings why should I want any other? But I do. I want to like the higher music because the higher and better like it. But you see I want to like it without taking the necessary trouble and giving the thing the necessary amount of time and attention. The natural suggestion is to get into that upper tier, that dress-circle, by a lie—we will *pretend* we like it. This lie, this pretence, gives to opera what support it has in America."¹

An attempt to reform this militant type of music listener, or rather non-listener, as well as a good illustration of another attitude as to what constitutes a genuine musical experience is excellently illustrated in the following outburst of indignation in Robert Haven Schauffler's "The Musical Amateur."

"The musical lotus-eaters next claimed Walther's attention. These are the sort that never really *live* at a concert, but only exist there, as Arnold Bennett puts it, 'in a state of beatific coma, like a baby gazing at a bright object.' Or, if they are more active than this, they merely know, with

¹Ralph Holmes, "Mark Twain and Music," *Century*, Oct., 1922.

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Elia, what it is to 'lie stretched upon a rack of roses . . . to pile sugar upon honey, and honey upon sugar, to an interminable . . . sweetness.' Year in and year out they will take their symphony as regularly as their bath without coming the least bit nearer to knowing Johann Strauss from his large namesake Richard, or a trombone from a shin-bone.

"Walthers found some of these people actually afraid of learning anything about music for fear the knowledge would make dry-as-dusts of them. And then he would spout them passages from Souriau's 'L'Imagination de l'Artiste,' or quote Krehbiel where he says, 'Real appreciation . . . is conditioned upon intelligent hearing.' But more often he would scold the lotus-eater. 'Oh, you don't understand music, eh?' he would growl, 'you just enjoy it? Now, would you have the face to say that so smugly about any other element of human culture that you'd paid half as much attention to? Do you realize that a few days' pleasant browsing in any library would make you decently intelligent about music?' Then he would adopt a milder tone and tell them about philanthropists like Dickinson and Krehbiel, Mason, and Henderson, who have compressed musical culture into tabloid form. For he knew that one

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taste of a tabloid is often enough to begin the reformation of the most abandoned

“Walthers’s success with people of these types was extraordinary. He used to say that almost any destructive listener may be converted if you can get him to do four things: namely, to hear none but worthwhile music; to take tabloids (which will furnish him the essentials of form, musical æsthetics, instrumentation, history and biography); to interest himself in the human side of the players; and to cultivate his musical memory.

“With some kinds of destructive listeners, however, Walthers never had the least success; with those who, in the Meredithian phrase, ‘fiddle harmonics on the strings of sensualism,’ with musical prigs, and pedants; and with those rank sentimentalist who insist on translating the infinite art of the composer into the finite art of the poetaster, tagging every musical number with a programme and explaining it either as ‘a song of undying love,’ or as ‘the struggle of a mighty spirit.’ ‘Confirmed programmatists like these,’ he used to declare, ‘are even worse bores and nuisances than confirmed epigrammatists—and that is saying a good deal.’ Then there were the intellectual debauchees who take music instead of whiskey to stimulate cerebration.”

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In complete contrast to the general type of attitude as illustrated in the above passages, we have the view of Robert Browning who speaks these words through the mouth of Abt Vogler :

“ All through my keys that gave their sounds to a
 wish of my soul,
All through my soul that praised as its wish
 flowed visibly forth,
All through music and me ! For think, had I
 painted the whole,
Why, there it had stood, to see, nor the process
 so wonder-worth.
Had I written the same, made verse—still,
 effect proceeds from cause,
Ye know why the forms are fair, ye hear how
 the tale is told ;
It is all triumphant art, but art in obedience to
 laws.
Painter and poet are proud in the artist-list
 enrolled :

“ But here is the finger of God, a flash of the will
 that can,
Existent behind all laws that made them, and :
 lo, they are !

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And I know not if, save in this, such gift be
allowed to man,

That out of three sounds he frame, not a fourth
sound but a star.

Consider it well : each tone in our scale in itself
is naught ;

It is everywhere in the world—loud, soft, and
all is said :

Give it to me to use ! Ye have heard and seen :
consider and bow the head ! ”

And in that masterful picture of the development of the soul of an artist, “ Jean Christophe,” by Romain Rolland, there occur passages about music such as the following :

“ Life passes. Body and soul flow onward like a stream. The years are written in the flesh of the ageing tree. The whole visible world of form is for ever wearing out and springing to new life. Thou only dost not pass, immortal music. Thou art the inward sea. Thou art the profound depths of the soul. In thy clear eyes the scowling face of life is not mirrored. Far, far from thee, like the herded cloud, flies the procession of days burning, icy, feverish, driven by uneasiness, huddling, moving on, on, never for one moment to endure. Thou art a whole world to thyself. Thou hast thy

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sun, thy laws, they ebb and flow. Thou hast the peace of the stars in the great spaces of the field of night, marking their luminous track-plows of silver guided by the sure hand of the invisible ox-herd.

“ Music, serene music, how sweet is thy moony light to eyes wearied of the harsh brilliance of this world’s sun ! The soul that has lived and turned away from the common horse-pond, where, as they drink men stir up the mud with their feet, nestles to thy bosom, and from thy breasts suckled with the clear running water of dreams. Music, thou virgin mother, who in thy immaculate womb bearest the fruit of all passions, who in the lake of thy eyes, whereof the color is as the color of rushes, or as the pale green glacier water, enfoldest good and evil, thou art beyond evil, thou art beyond good ; he that taketh refuge with thee is raised above the passing time : the succession of days will be but one day ; and death that devours everything on such an one will never close its jaws.

“ Music, thou who hast rocked my sorrow-laden soul ; music, thou who hast made me firm in strength, calm and joyous—my love and my treasure—I kiss thy pure lips, I hide my face in thy honey-sweet hair, I lay my burning eyelids upon the cool palms of thy hands. No word we

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“speak, our eyes are closed, and I see the ineffable light of thine eyes, and I drink to the throb of eternal life.”

These two types of musical reaction, from Lamb to Browning, from Mark Twain to Jean Christophe, represent the extremes of the scale of musical experiences. Between these two extremes there are gradations and shadings of which we shall find evidences in the theoretical literature

CHAPTER II

EVIDENCES FROM THEORETICAL LITERATURE

PROBABLY the most outstanding contribution of a theoretical nature as yet made to an analysis of an attitude towards music is found in Edmund Gurney's monumental work, "The Power of Sound." Gurney's book is an evidence of a fact that aesthetic theory will more and more recognize, namely, that while there probably exists a generic principle underlying all aesthetic experience, there is beyond this principle a personal, individual factor or factors that condition the degree of the aesthetic response, and that any attempt to gather all aesthetic experience into one word or principle is folly. This individual, personal factor crops out in Gurney in the stress that he places on the motor response to melody.

To Gurney the outstanding features of a melody, formally, are its *definiteness* and its *individuality*. The first feature is found in the definite pitch of each tone, a feature that is objectively fixed and which permits of no deviation, the second feature is found in the fact that the slightest

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tampering with the pitch, duration or rhythmic elements that enter into the making of the melody, will immediately destroy its individuality, will distort it. Now what is it that a melody does, physically, which is capable of arousing pleasure in the hearer. The outstanding factors of a melody are rhythm and pitch, and both those factors are movements, the first a non-progressive movement, the other a progressive movement in space, that is up and down, distance and direction. The melody then creates in the listener an impulse to move which is yielded to by different individuals in varying degrees. Gurney stresses the point by insisting that music is not only an inducement to movement, but is movement, *per se*, for music is distinctly moving sound. It is also probable that some pleasure from this movement, both objective and suggestive, is derived from the association that is aroused with outside movements, forces, and powers of the objective world. An association of another type, which may be a source of pleasure, is that arising from the close connection between music and speech in their common use of the sound material. But the "ideal motion," the unit of motion, is the main source of the pleasurable experience of music. A melody consists of units of motion. Not only

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does one tone "yearn," have a tendency to move to another motion, or upon itself in some modified forms, and not only is there this constant movement, but a movement to a definite position. In the listener this affinity existing between tone and tone and motion and motion arouses a feeling of expectation; and by means of bringing one unit of motion to a temporary goal satisfies this expectation, but only to set up another expectation and to satisfy it, etc. A melody is thus a constant succession of ideal motions, expectations and satisfactions.

Gurney, accepting the sex attraction theory of music as expounded by Darwin, claims that through inherited associations musical tones might excite in us indefinitely the strong emotions of long ago. This theory is suggestive to-day in view of the prominence of Freudism.

Gurney defines and distinguishes two ways of hearing and enjoying music, which, "though they shade into one another, and may each of them in various degrees be realized by a single individual in listening to a single composition, are for all that in their typical state radically different. They may be called the definite and indefinite way." These two ways of hearing and enjoying music "connect themselves most clearly

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and conveniently with perception and non-perception of form; the definite character of Music involving the perception of individual melodic and harmonic combinations, and the indefinite character involving merely the perception of agreeably-toned and harmonious sound."

There are various reasons why "the pleasure arising from any series or combinations of sounds which conveys no distinct musical meaning should be lower and less than that attainable through more definite apprehension. . . . First, there is the evidence of the majority of those who at all enjoy listening to Music, and who have experienced at different times both sorts of pleasure. Next, we have the right to identify the higher pleasure with the more specialized, that which is appreciated by the more developed and differentiated sense; and which of course belongs to the distinct exercise of the musical faculty, as opposed to the nearly universal susceptibility to the effect of rich and powerful sound. Next, while the impression of mere beauty of sound-colour is exceptionally sensuous and passive, not admitting of any of the indirect aesthetic effects given (as we have seen) by the material of Architecture, nor of the associations of space and freedom which a painter's most formless hues may gain from the

VARIETIES OF MUSICAL EXPERIENCES

blue sky and the other coloured spaces of nature, the apprehension of musical motives, on the other hand, constitutes a specially active kind of self-realization. And lastly, there is the point already sufficiently insisted on, the power of, in some measure at least, permanently possessing forms which have once become familiar, in contrast to the utter transience of all formless sound-effects."

Gurney insists that "a musical ear, in the sense of an ear which distinctly grasps, recognises, and remembers music," is no criterion of the value of the art to any individual. "While it is natural to consider as unmusical those persons in whom a 'musical ear' is lacking or is only imperfectly developed, and who therefore cannot at all reproduce or perhaps recognise melodies, such persons can often derive extreme pleasure of a vague kind from fine sound, more especially when it rushes through the ear in large masses. They will be apt to find their own meanings in music, which merely shows that the sound has a stimulating or a soothing effect on their nerves and acts as a congenial background for their subjective trains of thought and emotion."

In connection with the comment about the extreme pleasure of a vague kind derived from subjective trains of thought and emotion, it is

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interesting to note that Gurney insists that "expressiveness of the literal and tangible sort is either *absent or only slightly present* in an immense amount of impressive Music"; that to "suggest describable images, qualities, or feelings, known in connection with other experiences, however frequent a characteristic of Music, makes up no inseparable or essential part of its function; and that this is not a matter of opinion, or of theory as to what should be, but of definite everyday fact." Furthermore, "when we come to the *expression* aspect of Music, to the definite suggestion or portrayal of certain special and describable things, we should naturally expect to be able to trace in some degree the connection of any special suggestion or shade of character with some special point or points in the musical form and the process by which we follow it. . . . None of them . . . can be held accountable for any musical *beauty* which may be present: a tune is no more constituted beautiful by an expression, e.g., of mournfulness or of capriciousness than a face is. The impressiveness which we call beauty resides in the unique musical experience whose nature and history have just been summarized."

Gurney's point of view finds support in another significant contribution to musical aesthetic theory,

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namely, Hanslick's "The Beautiful in Music." Hanslick combats the widely prevailing notion that the aim and object of music is to excite pleasurable emotions and that the emotions are the subject matter which musical works are intended to give expression to. "The task of clearly realizing music as a self-subsistent form of the beautiful, has hitherto presented unsurmountable difficulties to musical aesthetics, and the dictates of 'emotion' still haunt their domain in broad daylight. Beauty in music is still as much as ever viewed only in connection with its subjective impressions, and books, critiques, and conversations continually remind us that the *emotions* are the only aesthetic foundation of music, and that they alone are warranted in defining its scope." This proposition Hanslick claims to be entirely false. "The beautiful, strictly speaking, *aims at nothing*, since it is nothing but a form which, though available for many purposes according to its *nature* has, as such, no aim beyond itself. If the contemplation of something beautiful arouses pleasurable feelings, this effect is distinct from the beautiful as such. I may, indeed, place a beautiful object before an observer, with the avowed purpose of giving him pleasure, but this purpose in no way affects the

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beauty of the object. The beautiful is and remains beautiful though it arouses no emotion whatever, and though there be no one to look at it. In other words, although the beautiful exists for the gratification of an observer, it is *independent* of him.

“In this sense music, too, has no *aim* (object) and the mere fact that this particular art is so closely bound up with our feelings, by no means justifies the assumption that its aesthetic principles depend on this union.” What then constitutes the aesthetic response in music? In Hanslick’s opinion “An art aims above all, at producing something beautiful which affects not our feelings but the organ of pure contemplation, our imagination.”

“In the pure act of listening, we enjoy the music alone, and do not think of importing into it any extraneous matter. But the tendency to allow our feelings to be aroused, implies something extraneous to the music. An exclusive activity of the *intellect*, resulting from the contemplation of the beautiful, involves not an æsthetic but a *logical* relation, while a predominant action on the feelings brings us on still more slippery ground, implying, as it does, a *pathological* relation.”

The beautiful in music, Hanslick insists, is specifically musical. “By this we mean that

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the beautiful is not contingent upon, or in need of any subject introduced from without, but that it consists wholly of sounds artistically combined. The ingenious co-ordination of intrinsically pleasing sounds, their consonance and contrast, their flight and re-approach, their increasing and diminishing strength—this it is, which in free and unimpeded forms, presents itself to our mental vision.” What is it then that music expresses? The answer is musical ideas. “Now, a musical idea, reproduced in its entirety, is not only an object of intrinsic beauty, but also an end in itself, and not a means for representing feelings and thoughts. The essence of music is sound and motion.

“It is extremely difficult to define this self-subsistent and specifically musical beauty. As music has no prototype in nature, and expresses no definite conceptions, we are compelled to speak of it either in dry, technical terms, or in the language of poetic fiction. Its kingdom is, indeed, ‘not of this world.’ All the fantastic descriptions, characterizations, and periphrases are either metaphorical or false. What in any other art is still descriptive, is in music already figurative. Of music it is impossible to form any but a musical conception. and it can be comprehended and enjoyed only in and for itself.

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"The ideas which a composer expresses are mainly and primarily of a purely musical nature. His imagination conceives a definite and graceful melody aiming at nothing beyond itself. Every concrete phenomenon suggests the class to which it belongs, or some still wider conception in which the latter is included, and by continuing this process, the idea of the absolute is reached at last. This is true of musical phenomena. This melodious Adagio, for instance, softly dying away, suggests the ideas of gentleness and concord in the abstract. Our imaginative faculty, ever ready to establish relations between the conceptions of art and our sentiments, may construe these softly-ebbing strains of music in a still loftier sense, e.g., as the placid resignation of a mind at peace with itself, and they may rouse even a vague sense of everlasting rest."

A somewhat more systematic theoretical classification of types of listeners is contained in a study by Otto Ortmann. Ortmann's classification is genetic, in that he traces the gradual transition of elementary forms of response to the more highly developed and complex forms of musical reaction.

The most rudimentary form of response, Ortmann calls the sensorial type, "which has for its bases the raw sensory material of music." "Responses

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of the sensorial type are limited entirely to what is given in the auditory stimulus itself ; and this stimulus is restricted here to a single tone, or an unanalyzed chord. The characteristics of such a stimulus are, in audition, pitch, intensity, duration, quality, and whatever sensorial factor we find, must be explained as the result of the effects of these characteristics." This sensorial type of response Ortmann claims is typical of children, untrained adults, untalented pupils, and is the predominant factor in popular music. On the mental side, it is characterized by non-voluntary and spontaneous attention.

A more highly developed form of response Ortmann characterizes as the *perceptual* type, which he describes as the interpretation of the sensorial effect. " The perceptual response . . is concerned with auditory things ; progression, sequence, motive, phrase, form, outline, contrast, ascent, descent, movement, and many others. . The basic difference between the perceptual and sensorial responses is the presence in the former and the absence in the latter of relationships. The sensorial response represents a single impression upon consciousness. In the perceptual response, the effect of each separate stimulus is determined by its environment. What has preceded the present stimulus

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leaves its influence upon it. A tone now becomes a part of a melody, a chord becomes a part of a tonality, and a phrase becomes part of a form.' On the mental side, the perceptual response involves active or voluntary attention. "Since perception is a conscious process demanding for its proper operation both analysis and synthesis, it is accompanied by active or voluntary attention. It means a response to the stimulus different from the nature of the stimulus itself. This added increment is the result of sustained concentration or mental work." This form of response, according to Ortmann, is typical of the musician, the student, and the talented layman. It is also an index of persons of musical talent. "The perceptual response, in all but a very primitive form, is largely absent from the response forms of the untalented person. This type of response is pre-eminently that of the talented person. Between these extremes we have the moderate presence of perceptual response among normal subjects. A subject of normal musical ability can, through training, develop a not insignificant degree of perceptual power."

A still higher form is the *imaginal* type which results from the play of imagery. "Perceptual response was essentially presentative, imaginal

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response is re-presentative. . . . Concepts such as tonality, anticipated chordal resolutions, response to a melody *in harmony*, and the like, are results of an imaginal process in its reproductive form." Ortmann claims that this is the most usual form of adult response to music, "we may expect to find the auditory imaginal response characteristic essentially of trained musicians and superiorly talented laymen who have had frequent association with auditory stimuli.

Ortmann draws the following conclusions from his study :

- " 1. Reaction to music is a form of reaction in general, and obeys the same laws. Definite types of reaction exist only so far as they exist in other sense-departments.
2. The relatively constant element in reaction-types to music, is the psychological level at which they occur, for example : sensation, perception, imagination. The variable element, is the individual, who changes in the mode of reaction with a change in the stimulus, and also with a change in attitude.
3. Reaction to music is, psychologically, the result of a development, rather than of a given state.
4. The determinant of reaction to music is native

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capacity plus experience and training. Training has a strong effect on reactions to music.

5. Training or experience increases our enjoyment of music. Any device tending to increase familiarity with artistic music, is psychologically desirable."

Another classification of listeners is given by Gibling. Gibling's grouping, although not very systematic, is nevertheless interesting and suggestive.

In the first place, Gibling recognises a listener who is not a listener at all, "who passively sits through the concert, intellectually contributing nothing; waiting, like a cabbage or stone, for something to happen to him. He hears without listening. Music for him is mere sound because he does not give it interpretation, either emotional or intellectual." There are many "for whom a succession of rhythmic, melodic, or harmonic units, has no more artistic meaning than the tick of the clock or the click of the typewriter." The average listener is like someone who can at least understand a language although he cannot speak it. And "average listeners" vary according to their musical experience, their familiarity with musical grammar and idiom. He "is likely not to know just what he is listening for. If the composition is a familiar one, he enjoys anticipating the phrases and melo-

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dies that he knows will 'come true' and feeling a satisfaction in their fulfilment.

There is the *listener for rhythm*. "He it is who torments his concert-neighbour with his unconscious foot-tapping. He cares not so much what else be the quality of what he hears, if the rhythm be strong and swinging." *The listener for melody*, "whose ear is tuned for grace and line, delights in Mozart and Schubert." *The harmonic listener* "who loves the ponderous upward sweep of Bach chorales, the harmonic vagueness and atmosphere of Debussy, the choral complexity in Strauss. Each of these types of listeners, selects, consciously or unconsciously, a favourite element to which he gives his main musical attention.

"A type completely different from any of these is the *romanticist*, to whom every composition must 'mean something'—a woodland whisper, a tragic event, a forgotten childhood's glowing moment. He listens for what music will suggest to him, sound transmitting itself into pictures." *The classicist* to whom "it is unthinkable that music should be understood only through seeing it in the picture. His own act of listening renders music more abstract instead of particularizing it back into the concrete." There is the man to whom the musical form—the theme contrasts, the develop-

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ments, recapitulations, codas—represent the meaning of a composition. He listens for musical plot in the strivings of themes and thematic developments to their climaxes.

“ Many varieties of listening are purely intellectual—listening for form, or for technique of performance or of composition. To the purely intellectual listener, music is not necessarily an art at all ; it is a craft or a science.”

It will be interesting to note to what degree these theoretical classifications on attitudes towards music are in keeping with and supported by scientific investigation, to which we shall now turn.

CHAPTER III

EVIDENCES FROM EXPERIMENTAL LITERATURE

OF the few experimental studies made up to date to determine types of listeners, that of Charles S. Myers on Individual Differences in Listening to Music, and Vernon Lee's on Varieties of Musical Experience, are the most outstanding and noteworthy.

The conclusions drawn by Myers are based on the results of introspective reports of fifteen persons while listening to six musical compositions. These fifteen persons consisted of nine men and six women who varied considerably in their musicalness, two of them being highly gifted professional musicians; three fairly accomplished musicians; five of extremely artistic temperament, though not performers; two of average degree of musical taste; and three relatively unmusical.

The music, which was performed on the phonograph, consisted of the following selections: Beethoven's Overture to Egmont (Op. 84), Tschai-kowsky's Valse des Fleurs from his *Casse Noisette*

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Suite (Op. 71A), and his Italian Capriccio (Op. 45), Mendelssohn's Overture to the Hebrides, Fingal's Cave (Op. 26), the first of Grieg's Symphonic Dances (Op. 64), and Kreisler's setting and playing of Couperin's Aubade Provençale. All but the last of these selections were orchestral performances.

" Each person listened to two or three of these six records at a single sitting. More than one person never listened on any one occasion. Most of the listeners had two sittings, so that the average number of records to which each of them listened was between four and five. Before a person first listened at any sitting, he was always initially given a record to hear (not one of the above six), in order to become accustomed to the experimental conditions. He was seated in a comfortable arm-chair, with his back to the phonograph. The first time he heard any one of the six records, he was left absolutely free to relate his impressions and his attitudes at the close of it. He was then given pencil and paper and allowed to hear it a second time, noting down any further impressions in a mnemonic form, so that he would not fail to communicate them to me at the close of the second hearing and could describe how that hearing differed from the first. By a simple arrangement of a travelling index and a fixed scale which was

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attached to the instrument, any required part of the piece could be reproduced from the record at will. With the help of this contrivance, certain selected short passages were finally presented to the listener and he was asked to record his impressions of them."

From the introspective reports of the subjects, Myers deduces four types of listeners to music, which although not mutually exclusive, are sufficiently distinct to permit of classification. These four types, with illustrations from the reports of the subjects, are as follows :

(1) *The intra-subjective type* to whom the musical material appeals for the sensory, emotional, or conative experience which it arouses. That is, the attention is held by the sensory effects, or the flow of feeling, or the experience of self-activity induced by the music. The following are some typical reports from subjects belonging to this type : " A restful feeling throughout . . like one of going down stream while swimming . . I wanted to throw myself back and be carried along." " That was lovely . . . Something lifting, raising you inside. Like what one gets in church." " I imagine I am going to die, as if life were just ebbing out." " A great feeling of happiness ; followed by expansion inside, leading to great excitement and

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breathlessness for a moment." "I cannot get anything out of it but depression. A delightful feeling of welcoming the end . . . I had feelings of sorrow and dissatisfaction with everything. They gained on me. All the time I was trying to get the better of those feelings, but they wouldn't leave me."

(2) *The associative type* for whom the main appeal of the music lies in the associations which it suggests. The following are typical reports from this type of listener: "I was in the Queen's Hall, a fair girl in a pink dress was playing and another girl was accompanying her. The violinist had a sad look about her. I felt she had had a sorrow in her life." "It started with a stage full of people—a tremendous lot of movement about it and brightness. The people were all in costumes. Then a singer came on from a house on the right side of the stage, telling a pathetic love-story. Then I lost the solo part, the stage became dark, and all the people left except, I believe, the singer, who remained in some quiet corner"

(3) *The objective type* to whom the music appeals for its use or value considered as an object. Or, in other words, the listeners who assume a critical, analytical attitude towards music. A typical response from this type of listener follows: "I

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noticed the second horn was too loud . . . When the second tune came in with the 'cellos, it didn't stand out enough." "I noticed by what simple means in these modern days he gets his effects . . . I noticed also . . . how he gathered up his climax by syncopation." "As always in Beethoven, one must notice the tremendous . . . contrasts, especially dynamic contrasts. His crescendos always give me pleasure. Beethoven makes scale passages so much more interesting than, say, Liszt." "As usual, the violinist uses too much *vibrato* . . . The sweep up the strings made me feel quite sick." This person remarked, "I now nearly always view music from the critical standpoint. I conduct; I compose. I always want to know how the conductor is getting effects if it is a *new* work, and what will be his rendering if it is an old one . . . I never think of 'programme' unless it is suggested to me . . . To me music is never sad or joyful. I only get æsthetic impression."

(4) *The character type* to whom the music appeals for its character personified as a subject, or, in other words, the listener who characterizes the music in such terms as morbid, joyful, dainty, mystic, reckless, playful, etc. Thus one subject reported, "Very beautiful, but very mournful and sad; a drawing out of the agony." "It tried to be

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light-hearted, but was all the time very sad.” “The piece sounded cheerful in certain parts.” “It is also intentionally sad.” “It was quite upsetting; it made me feel sad.” “There was a note of sadness among the dancers in parts, a sort of regretfulness.” “The music seemed as if it were joking with me; it made me want to smile.”

The conclusions drawn by Myers from his data are not only interesting for the light that they throw on certain aspects or manifestations of human nature, but contain significant implications of a practical kind. In the first place, Myers concludes that “Hardly any listener shows himself absolutely pure to any one type, to the complete exclusion of others. The material here is far more complex, comprising no longer merely pure tones, but also melody, rhythm, tone colour, polyphony, harmony, etc. Even in the simple experiments with tuning-fork tones there were indications that, whereas the liking or disliking of a *single* tone was determined more often by *sensual* changes, in the case of two simultaneous tones it was determined rather by emotional and conative changes. Moreover, unlike a tone, a colour, or a picture, a musical composition is not presented all at once as a whole, but is unfolded gradually, like a poem or drama. Such differences in complexity and in mode of

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presentation will naturally result in a many-sided appeal to the person's possible aspects, now inviting one, now another, now a third, whereas, in the case of the more abstract, simpler material and with less natural, more restricted methods of procedure, fewer aspects are appealed to, and of these only the more habitual and the more steady." Furthermore, he finds that "different kinds of music may evoke different aspects in the same listener, so that he comes to realize that there are many different ways in which he can appreciate music. As one of my listeners remarked, 'Sometimes I listen to music seeing the orchestra and attending to the *technique*, sometimes enjoying visions of forests, etc., that come before me, sometimes paying regard to the meaning, the sadness, etc., of the piece.'

"An artificial purity of type may arise from the process, conscious or unconscious, of inhibition. We have seen, for example, how the character aspect may be inhibited by the intra-subjective aspect: instead of regarding the music as a personality, the listener's attention is directed to the sensations, emotions and impulses evoked in him. Here a 'higher' aspect is replaced by a 'lower' (for æsthetically the character aspect stands unquestionably higher than the intra-subjective). But the

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converse may also occur. Instead of the lower aspect being released, it may be controlled by higher inhibition. One of my listeners observed, 'I should have felt distinctly wretched . . . I very nearly let myself go.' Such higher control is especially exercised over the associative aspect. 'I object to these suggestions (i.e. associations),' says another; 'for I find then that the music . . . is not listened to for itself. I want to do that.' 'If I had not had to give introspective data,' says yet another, 'probably the images would have passed unnoticed.' "

Myers draws some far-reaching conclusions concerning the attitude of the trained musician to music, the place of association in music appreciation, and the relative æsthetic values of the different types of musical responses. Thus he claims, in the first place, that the objective attitude towards music "in which the musical material is considered in reference to the listener's standard, occurs most frequently among those technically trained in music, who tend to adopt a critical attitude and are interested in the material of their art." This type of listener has a tendency to suppress all personal feelings, activities, associations, and characterizations that the music might evoke in favour of the critical, analytical standpoint. As to the

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place of associations or imagery in the musical responses, Myers claims that "in the grossly unmusical, music evokes no associations, because it evokes no corresponding emotion. In the professional musician, music also evokes few or no associations, because he tends to inhibit them by his assumption of a critical, objective attitude. Among the most highly musical associations tend also to be repressed, because the music comes to be listened to for its own meaning and beauty, apart from the meaning and beauty derived from associations. In four of the five persons whose temperament was extremely artistic but who had little or no technical knowledge of music, associations were to a large extent replaced by symbols, e.g. of pattern, colour, or expanse, the activities of which, however, tended themselves to evoke associations.

"When the average person listens to music, then, associations are enjoyed for their own sake, adding enormously to the total æsthetic appreciation obtainable. The associations may be in themselves beautiful: they invite the listener to share in the beauty of a story and in the emotions of the persons created in his imagination. Among the more highly musical I find that associations are more particularly apt to intrude when the music is felt to be 'stagey,' unreal, meretricious,

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or vulgar. Thus M. reports associations as the music 'began to get more barbaric' and as he 'lost interest in the music.' He observes, however, 'the middle of the second movement (which he enjoyed) switched me off my imagery, and I returned to the pure consideration of the music.'

"It is by no means strange that associations should appear among the highly musical when music lacks interest or inherent beauty, whereas the less musical tend to appreciate music not so much on the grounds of its inherent beauty as for the enjoyment of the associations evoked. The explanation depends on difference of æsthetic level, the level of the musically gifted person standing higher than that of one averagely musical. So long as the former attending merely to the music, *qua* music, can maintain his high level of æsthetic enjoyment, associations are debarred from consciousness. But when for any reason he fails to maintain that level, e.g. because his æsthetic appreciation ceases, then the products of lower-level aspects enter, e.g. associations more or less incongruous with the enjoyment of beauty.

"In order that associations may be enjoyed for their beauty, either the music must be wholly neglected, and the story, the imagery, the wealth of colour enjoyed as if it were a work of art.—which

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is seldom possible—or the associations must blend or fuse in their general meaning (on which their beauty depends) with that of the music. Otherwise they can have no *æsthetic* value, but are merely affectively toned with pleasure or displeasure, or at most excite in the listener feelings of joy or distress, according to their cognitive or emotional content. In the following report from one of the listeners we see the distinction between unfused associations and associations of actively *æsthetic* value which fuse with that of music.

“ ‘ I object to these suggestions, for I find that the music . . . is not listened to for itself. But,’ he continues, ‘ when the suggestions and the music absolutely blend, there is the completest and greatest enjoyment, greater than when there is music alone. They won’t blend here, because the dramatic scene will go on quite well, independently of the music.’ ”

It is worthy of notice here that these conclusions of Myers on the place of associations and emotion in the musical responses, that is, their *æsthetic* value, support the contentions of both Hanslick and Gurney.

As to the relative *æsthetic* value of the four aspects Myers’s conclusions are again significant. He maintains that the purely pragmatic and objective aspects

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"are in themselves incapable of inducing the æsthetic experience. But they are indirectly of great importance. For the conception of a standard, although it cannot induce the experience of the beautiful, is of obvious use in forming a judgment of its æsthetic value. Thus we found that F., despite the scant æsthetic enjoyment he derived from music, invariably showed himself correct in his judgment between good and bad music. To treat the art material as a mere inanimate object having a certain value on reference to the person's standard, is, as we have seen, merely a last resource in the case of the untrained ; while in the case of the technician, it is the consequence of his absorption in the material. It is the refuge of the untrained in the absence of the potentially æsthetic aspects of character, association, and intra-subjective experience. It is the resource of the artist, in his endeavour by repression to escape from the influence of the other aspects, in order, it may be, to attain the highest appreciable beauty of music, the beauty of musical meaning which is inexpressible in any other terms."

The intra-subjective aspect, Myers puts down as the lowest kind of beauty since in this attitude the person surrenders himself to the sensory, emotional, and impulsive effects of the music. In this case "as the listener gives himself up to the

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enjoyment of such experiences, all that he gets is delight or joy, not beauty. As Bullough rightly points out, a process of psychological 'distancing' is required in order that any of his sensations or emotions may appear beautiful. One must look on them with a certain detachment, to a certain extent impersonally. He has to project the beauty into his sensory, emotional or conative experience, instead of subjectively appreciating the delight or joy to which they give rise. He has to look on them as a spectator, and in some measure at least to regard that experience as constituting in and for itself a living, unitary, independent entity."

Myers summarizes his general conclusions from his studies as follows: "We can now see how the various aspects which we have distinguished in the listener may each play a part in the awareness of beauty, and how the different fundamental connections of music, with courtship, with dancing, and rudimentary language, may each contribute to æsthetic enjoyment. These different connections may be differently stressed in different persons to-day, so that one tends specially to sexual, another to dramatic, another to verbal associations with music. But we come to recognize that, apart from these connections, music may be appreciated for its own inherent beauty, that is to say, apart

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from its sensuous, emotional or conative influences and from associations, symbols and products of 'animistic' characterizations. The one common and essential attitude required for æsthetic enjoyment is one of detachment. The listener must view the music, as Bullough rightly insists, from a certain psychical 'distance.' If that distance be excessive, as occurs in listening for the first time to exotic music or to other unfamiliar styles of music, the person feels too remote to get, as it were, to grips with the art material. It is over-distanced. On the other hand, it is under-distanced, when he surrenders himself wholly to its influence in such a way that he is a more or less passive instrument played upon by the music, without paying any regard to his sensations, images, emotions, or impulses, save in so far as they have immediately personal and 'practical' import."

Vernon Lee's study on *Varieties of Musical Experience* is more limited in its scope, in that the experimenter had specifically mentioned two possible types of attitudes towards music, and then asked the subjects to classify themselves into one or the other of the two groups.

Vernon Lee believes that "an inquiry into what music does in the mind of the hearer, or more correctly, of what the mind of the hearer does in

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response to the music which he hears " is an answer to the question of what music is. She therefore asked her subjects to respond to the following question : " When music interests you, has it got for you a meaning which seems beyond itself ; or does it remain just music ? "

She reports that " about half of the subjects interrogated did precisely answer that undoubtedly music had a meaning beyond itself, many adding that if it had not it would constitute only sensual enjoyment, and be unworthy of their consideration, some of them moreover indignantly taking in this sense my words about music remaining just music. That for these persons music did not remain just music, but became the bearer of messages, was further made certain by pages and pages, often of unexpectedly explicit or eloquent writing which admitted to describe the nature of that message, to describe the things it dealt with and the more or less transcendental spheres whence that message of music seemed to come."

" So far for one half of the answers. The other either explicitly denied or disregarded the existence of such a message ; insisted that music had not necessarily any meaning beyond itself, and far from taking the words ' remains just music ' as derogatory to the art or to themselves, they

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answered either in the self-same words or by some paraphrase, that when they cared for music it remained just music. And in the same way that the believers in meaning as message often gave details about the contents of that message, so, on the other hand, the subjects denying the existence of a message frequently made it quite clear that for them the meaning of music was in the music itself, adding that when really interested in music they could think of nothing but the music."

Concerning the nature of the message or the meaning found in music by the first group of listeners, Vernon Lee comments as follows: "The affirmative answers, often covering many pages, showed that according to individual cases the 'message' was principally of one of these kinds, visual or emotional, abstract or personal, but with many alterations and overlapping. But fragmentary, fluctuating, and elusive as it was often described as being, and only in rare cases defining itself as a coherent series of pictures, a dramatic sequence or intelligible story, the message was nevertheless always a message, inasmuch as it appeared to be an addition made to the hearers' previous thoughts by the hearing of that music; and an addition due to that music and ceasing with its cessation." The other half of the listeners

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did not deny the existence of a meaning or a message in music, but nevertheless claimed that " whenever they found music completely satisfying, any other meaning, anything like visual images or emotional suggestions, was excluded or reduced to utter unimportance. Indeed this class answered by a great majority that so far as emotion was concerned, music awakened in them an emotion *sui generis*, occasionally shot with human joy or sadness, but on the whole analogous to the exaltation and tenderness and sense of sublimity awakened by the beautiful in other arts or in nature, but not to be compared with the feeling resulting from the vicissitudes of real life. It was nearly always persons answering in this sense who explicitly acquiesced in the fact that music could remain, in no derogatory sense, but quite the reverse, *just music*."

The significant part of Vernon Lee's study bears upon the relative musical values of these two types of responses to music. Thus she claims that " the more musical answerers were also those who repudiated the message, who insisted that music had a meaning in itself, in fact, that it remained for them 'mere music.' A certain number of highly musical subjects not only declared this to be the case with themselves, but foretold that we should find it so with every sufficiently musical

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hearer. Their own experience was that the maximum interest and maximum pleasure connected with music can leave no room for anything else. And this answer led to the framing of queries bearing upon musical attention; queries which elicited some very unexpected information. For the distinctly musical answerers proved to be those who admitted without hesitation that their musical attention was liable to fluctuations and lapses. They were continually catching themselves thinking of something else while hearing music. They complained of their own inattention and divagation. But—and this is the important point in the evidence—these lapses were regarded by them as irrelevancies and interruptions: the music was going on, but their attention was not following it. The less musical answerers, those also who found in music a meaning beyond itself, seemed comparatively unaware of such lapses or interruptions. From some of their answers one might have gathered that rather unmusical people could sit through two hours of a concert with unflagging enjoyment. But further sets of queries revealed that although unbroken by boredom, restlessness or the conscious intrusion of irrelevant matters, that enjoyment was not confined to the music. When asked whether the

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music suggested anything, they abounded in accounts of inner visions, trains of thought and all manner of emotional dramas, often most detailed and extensive, which filled their minds while, as they averred, they were listening to the music ; indeed some of which, they did not hesitate to admit, constituted the chief attraction of music."

Vernon Lee finally concludes that there exist two different modes of response to music, namely, the one, "*listening* to music, the other *hearing* music, with lapses into merely overhearing it. Listening implied the most active attention moving along every detail of composition and performance, taking in all the relations, of sequences and combinations of sounds as regards pitch, intervals, modulations, rhythms, and intensities, holding them in the memory and co-ordinating them in a series of complex wholes, similar (this was an occasional illustration) to that constituted by all the parts, large or small, of a piece of architecture ; and these architecturally co-ordinated groups of sound-relations, i.e. these audible shapes made up of intervals, rhythms, harmonies and accents, themselves constitute the meaning of music to this class of listeners ; the meaning in the sense not of a message different from whatever conveyed it, but in the sense of an interest, an importance, residing in the music and inseparable from it.

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Hearing music, on the other hand, "as it is revealed by our answerers, is not simply a lesser degree of the same mental activity, but one whose comparative poverty from the musical side is eked out and compensated by other elements. The answers to our questionnaires show that even the least attentive hearers have moments, whose frequency and duration depend both on general musical habits and on the familiarity of the particular piece or style of music, of active listening; for they constantly allude to their ability to follow or grasp, as they express it, the whole or only part of what they happen to hear. But instead of constituting the whole bulk of their musical experience (in such a way that any other thought is recognized as irrelevant) these moments of concentrated and active attention to the musical shapes are like islands continually washed over by a shallow tide of other thoughts, memories, associations, suggestions, visual images and emotional states, ebbing and flowing round the more or less clearly emergent musical perceptions, in such a way that each participates on the quality of the other, till they coalesce and in this blend of musical thoughts there enters nothing which the hearer can recognize as inattention, as the concentrated musical listener recognizes the lapses and divagations of which he complains."

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A summary of the results of the empirical, theoretical, and experimental studies on the aspects of musical listening will be made in a later chapter in connection with a definite attempt to evaluate the relative æsthetic values of these aspects.

We shall now turn to a review of the literature on the varieties of musical effects which will give us a more intimate glimpse of what goes on behind the stage of musical attitudes.

PART II

VARIETIES OF MUSICAL EFFECTS

CHAPTER IV

THE MOOD EFFECTS OF MUSIC

THE effects of music on the human being has ever been a fascinating field for speculation and experimentation. History and literature abound with the wonders worked by music, drawn from actual and imaginary sources ; poets sing of its beneficial results, while here and there attempts have been made to demonstrate experimentally the truth or falsity of these claims.

For our purpose, it will be convenient to review the literature on this phase of musical investigation under three heads as follows: (1) affective or emotional effects of music, (2) the intellectual or mental effects, (3) the physiological or bodily effects.

Of the power of music over the emotions, to stir, soothe, and inspire, the poets have been singing for ages, while the literature of essay, drama and fiction, are replete with stories, testimonials, and eulogies, of its influence over the passions of man.

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Thus Pope sings :

“ By music, minds an equal temper know,
Nor swell too high, nor sink too low :
If in the breast tumultuous joys arise,
Music her soft assuasive voice applies ;
Or, when the soul is pressed with cares
Exalts her in enliv'ning airs.”

It seems, furthermore, that the sway of music is not limited only to man, but extends into the animal world, provided one can trust reports such as the following : “ Experiments with violin tunes before the animal cages in zoological gardens revealed that scorpions become greatly agitated by music, and are writhing and dancing tumultuously, their excitement increasing with every crescendo and decreasing with every diminuendo.

“ Among reptiles, the lizard listens and sways at the violin sounds, the black snake starts up and hisses, the boa creeps nearer to the instrument and becomes enraptured, and the cobra raises itself into its characteristic attitude and sways to and fro to the rhythm of the tune.

“ Among the mammals, the bear stands up and listens, the wolf and jackal snarl and cower in fear, the elephant snorts and whistles with rage at certain music, and the dog often whines at certain tunes. Horses keep time to the rhythm of music

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It has been shown that in cows, listening to music, the quantity of the milk is increased.

“ Monkeys listen eagerly to music with nods and gestures. Some monkeys turn away in disgust from the timbre of certain instruments.”

More deliberate and studied comments on the effects of music on human feeling are not wanting. Thus Hanslick, although repudiating the connection between music as an art and music as emotion writes : “ Far be it from us to underrate the deep emotions which music awakens from their slumber, or the feelings of joy or sadness which our minds dreamily experience. It is one of the most precious and inestimable secrets of nature, that an art should have the power of evoking feelings entirely free from worldly associations, and kindled, as it were, by the spark divine. It is only the unscientific proceeding of deducing æsthetic principles from such facts against which we protest. Music may, undoubtedly, awaken feelings of great joy or intense sorrow ; but might not the same or a still greater effect be produced by the news that we have won the first prize in the lottery, or by the dangerous illness of a friend ? So long as we refuse to include lottery tickets among the symphonies, or medical bulletins among the overtures, we must refrain from treating the emotions as an æsthetic monopoly of music in

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general or a certain piece of music in particular. Everything depends upon the *specific* 'modus operandi' by *means* of *which* music evokes such feelings."

Hanslick states furthermore that " Music operates on our emotional faculty with greater intensity and rapidity than the product of any other art. A few chords may give rise to a frame of mind which a poem can induce only by a lengthy exposition, or a picture by prolonged contemplation, despite the fact that the arts to which the latter belong boast the advantage over music of having at their service the whole range of ideas on which we know our feelings of joy or sorrow to depend. The action of sound is not only more sudden, but also more powerful and direct. The other arts persuade us, but music takes us by surprise. This, its characteristic sway over our feelings, is most vividly realized when we are in a state of unusual exaltation or depression."

" When Goethe in his old age experienced once again the power of love, a sensibility for music arose, such as he had never dreamt of before. Referring to those remarkable days at Marienbad (1823) in a letter to Zelter, he says: ' What a stupendous power music now has over me ! Milder's voice, Szymanowska's richness of tone—nay, the

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very performances of the Jagercorps band open my heart like a clenched fist opens to greet a friend. I am firmly convinced that during the first bar I should have to leave your singing academy. Too clear-sighted not to ascribe the effect mainly to nervous excitement, Goethe concludes in the following terms : ' You would cure me of a kind of morbid excitability, which is, after all, at the bottom of this phenomenon.' From this alone it ought to be clear that the musical excitation of our feelings is often due to other than purely æsthetic factors. A purely æsthetic factor appeals to our nervous system in its normal condition, and does not count on a morbid exaltation or depression of the mind."

Likewise Gurney, while maintaining that "a tune is no more constituted beautiful by an expression, e.g. of mournfulness or of capriciousness than a face is," states that, "Under fortunate conditions the vaguer emotions induced by Music may rise to extraordinary power, as when some mighty polyphony, in its resistless blending of tumult and order, calls up deep indefinable associations of the mightier stream of lives and fates. Still, whatever their value may be, such effects are obviously very indirect, quasi-accidental, and subjective ; they are not the composer's message ; they cannot be presented to the inward ear when the

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orchestra has vanished, and though combinable with perception of form they can never replace it."

Again he writes: "In this connection it is well worth noting that at every stage which comes under our observation, Music seems capable of stirring up the strongest excitement that a being who musically typifies that stage can experience. This enjoyment to the utmost of the best that can be got is exemplified equally in the case of singing-birds, and of the gibbon, moved with rapture at his own performance of the chromatic scale, and of the savage repeating over for hours his few monotonous strains and maddened by the rythmic beat of the drum, and of the ancient Greek spellbound by performances for the like of which we should probably tell a street-performer to pass on, and of a circle of Arabs sobbing and laughing by turns in ecstasies of passion at the sound of their native melodies, and of the English child to whom some simple tune of Mozart's reveals the unguessed springs of musical feeling, or of the adult in his loftiest communings with the most inspired utterances of Beethoven. And it is all-important to observe that these emotional experiences are essentially connected, throughout the whole long course of development, with the distinctly *melodic* principle, with the presentation of a succession of single

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sound-units ; such series being exemplified in the percussive drummings of the spider and in the song of the gibbon, as well as in the distinguishable lines of tune indispensable to the emotional character of modern composition."

He claims also " that Music is perpetually felt as strongly emotional while defying all attempts to analyse the experience or to define it even in the most general way in terms of definite emotions. If we press close, so to speak, and try to force our feelings into declaring themselves in definite terms, a score of them may seem pent up and mingled together and shooting across each other—triumph and tenderness, surprise and certainty, yearning and fulfilment ; but all the while the essential magic seems to lie at an infinite distance behind them all, and the presentation to be not a subjective jumble but a perfectly distinct object, productive (in a thousand minds it may be at once) of a perfectly distinct though unique and undefinable affection."

" Particular *keys* are sometimes credited with definable emotional powers. That certain faint differences exist between them on certain instruments is undeniable, though it is a difference which only exceptional ears detect. The relations between the notes of every key being identical, every series of relations presenting every sort of describable

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or indescribable character will of course be accepted by the ear in any key, or if it is a series which modulates through a set of several keys, in any set of similarly related keys. But as it must have a highest and a lowest note, it will be important, especially in writing for a particular instrument, to choose such a key that these notes shall not be inconvenient or impossible ; and also the mechanical difficulties of an instrument may make certain keys preferable for certain passages. Subject to correction from consideration of this sort, the composer probably generally chooses the key in which the germ of his work first flashes across his mind's eye ; and when the music has once been seen and known, written in a certain key, the very look of it becomes so associated with itself that the idea of changing the key may produce a certain shock. But the cases are few indeed where, had the music been first presented to any one's ears in a key differing by a semitone from that in which it actually stands, he would have perceived the slightest necessity for alteration ; and as a matter of fact, when a bit of music is thought over, or hummed, or whistled, unless by a person of exceptionally gifted ear, it is naturally far oftener than not in some different key to that in which it has been written and heard. Even the difference most commonly

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alleged, between C major as bright and strong and D flat as soft and veiled, comes to almost absolutely nothing when a bright piece is played in D flat or a dreamy one in C."

In examining the experimental accounts on the emotional and mood effects of music, it will be well to begin with a single tone and then proceed to the effects of a musical composition as a whole.

In a study on the effects of musical intervals on a number of persons, an Italian investigator gives the following results :

INTERVAL.	EFFECT.
Minor second	Melancholy, lamenting, resignation, dolorous, oppressed, restlessness, impatience, anxiety, doubt.
Major second	More joyful, but retaining a certain character of seriousness. Tranquil.
Minor third.	Dolorous, irritation, pain, melancholy. Some characterized it as extremely religious, sentiment, hope, repose, satisfaction.
Major third.	Gladness, joy, color, courageous, certainty, equanimity, confidence, encouragement, demand.
Fourth.	Satisfaction, joy, color, energy, encouragement, but also dolorous, lament.

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- Fifth. Great variety of responses, but mostly tranquillity, joy, color, although there were some expressions of pain, sorrow.
- Sixth. Sweetness, satisfaction, strength, courage, victory under difficulties.
- Minor sixth. Tranquillity was most frequent.
- Major sixth. The most frequent expressions were satisfaction, tenderness, hope, displeasure, sorrow.
- Seventh. This group offered a marked difference in comparison with the Sixth. Here the responses were more uniform and denoted irritation, agitation, dissatisfaction, surprise, delusion.
- Minor seventh. Three intervals of the type were presented, and these expressed discord, doubt.
- Major seventh. Here, as in the preceding group, two observers found discord, doubt, etc., and one felt color, hope, faith.
- Octave. Finality, completeness, conclusion. Sometimes they characterized it as

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	expressing an invitation or a sign, rarer, anxiety, or lament.
Ninth, minor and major.	All subjects reported hardness, disagreeableness.
Tenth.	Some reported delusion, consolation of a great sorrow, lament, others as color, hope, patience.
Minor tenth.	Similar to tenth, and in some respects to the fifth.
Eleventh, minor and major	Responses to this group are more or less similar. On one hand we find a number of expressions denoting anxiety, dissatisfaction, opposition, separation, pain, disillusionment.
Minor twelfth.	There were expressions denoting ardent desire.

Some investigation, and a good deal of speculation, has been devoted to the emotional effects of particular keys. Gurney quotes the following summary from Ernest Power's "Elements of the Beautiful in Music":

C major expresses feeling in a pure, certain and decisive manner. It is furthermore expressive of innocence, of a powerful resolve, of manly earnestness, and deep religious feeling.

G major, that favourite key of youth, expresses

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sincerity of faith, quiet love, calm meditation, simple grace, pastoral life, and certain humour and brightness.

G minor expresses sometimes sadness, sometimes on the other hand, quiet and sedate joy—a gentle grace with a slight touch of dreamy melancholy—and occasionally it rises to a romantic elevation. It effectively portrays the sentimental, etc. (Another author, quoted by Schumann, found in G minor discontent, discomfort, worrying anxiety about an unsuccessful plan, ill-tempered gnawing at the bit. "Now compare this idea," says Schumann, "with Mozart's Symphony in G minor, that floating Grecian Grace." He quotes from the same writer that E minor is a girl dressed in white with a rose-coloured breastknot.)

A major, full of confidence and hope, radiant with love, and redolent of simple genuine cheerfulness, excels all the other keys in portraying sincerity of feeling.

A minor is expressive of tender, womanly feeling; it is at the same time most effective for exhibiting the quiet melancholy sentiment of Northern nations, and, curiously enough, lends itself very readily to the description of *Oriental* character, as shown in Boleros and Mauresque serenades. But A minor also expresses sentiments of devotion mingled with pious resignation.

B major, a key but seldom used, expresses in fortissimo boldness and pride, in pianissimo, purity and the most perfect clearness.

B minor, that very melancholy key, tells of a quiet expectation and patient hope. It has often been observed that nervous persons will sooner be affected by that key than by any other.

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F sharp major sounds brilliant and exceedingly clear ; as G flat major it expresses softness coupled with richness.

F sharp minor, that dark, mysterious, and spectral key, is at the same time full of passion.

A flat major is full of feeling, and replete with a dreamy expression.

F major is at once full of peace and joy, but also expresses effectively a light, passing regret ; a mournful, but not a deeply sorrowful feeling. It is, moreover, available for the expression of religious sentiment.

F minor, a harrowing key, is especially full of melancholy, at times rising into passion, etc.

Probably the most intensive and extensive study on the feeling effects of a musical composition as a whole was made during the years 1920 and 1923 by the then existing Division of Co-operative Research of the Carnegie Institute of Technology under the direction of Dr. W. V. Bingham, and in which the writer participated. In this study data were obtained from 20,000 persons reporting the effects produced upon their moods by a variety of 290 phonograph records of vocal and instrumental musical compositions.

The data were collected from all over the United States from persons under various conditions of time and place, ranging from early morning until late evening and from a police station to a church, and consisting of persons of varied musical training,

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experience, age, and interest. The conclusion from these 20,000 responses may be stated briefly as follows: That a musical composition not only produces a mood change in the listener, but that it also induces a markedly uniform mood in a large majority of the members of the audience.

To test the validity of this conclusion, the writer undertook a more limited and also more intensive study of the effect of music on moods, and other questions dealing with the same general problem. Thus, for practical purposes we want to know not only whether a musical composition produces a mood change in the listener, but what is of greater significance, whether the induced mood is also enjoyed, and to what degree this enjoyment might depend on such factors as the type of mood induced, familiarity of the listener with the selection, and his judgment of the quality of the selection. Secondly, problems upon which some light was sought in this investigation besides those relating to mood effects were as follows:

- 1 The effect of the induced mood upon the subsequent mood. Does an induced mood create a desire for its continuation? To what extent does this depend on the degree of enjoyment derived from the selection and on the type of mood induced?
- 2 What is the relation, if any, between the degree

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of enjoyment obtained from a selection and the judgment of its quality ?

- 3 Does a mood-change as such tend to produce enjoyment, provided the change is not due to such factors as poor rendition or dislike of the listener for that type of music, etc. ?
- 4 Does any one type or class of music induce a more uniform mood than other types or classes ?
- 5 Is there any tendency for any type or class of music to be enjoyed more intensely than other types or classes ?
- 6 Is there any relation between familiarity and degree of enjoyment ?
- 7 Do selections familiar to the listener create a more uniform mood than unfamiliar ones ?
- 8 What is the effect, if any, of the listener's attitude toward his existing mood on the effect produced by the music ? For instance, suppose that the listener is in a joyful mood and wants that mood continued, but the selection is of a sad mood, does this, in any way, interfere with the music creating a change in the existing mood, or with the degree of enjoyment derived from the music ?
- 9 Which mood change is more enjoyed—from serious to joyful, or vice versa ?
- 10 What is the relation of all these factors to the degree of musicalness of the auditors ?

All these problems form links in one continuous chain of the musical response. Each has its effect upon all the others and one cannot be detached from the rest without affecting the whole. Thus, one cannot separate the mood effect from the degree

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of enjoyment, or the degree of enjoyment from the degree of familiarity, or these from the attitude of the hearer towards the particular type of music represented by the selection, since all function together in the act of appreciation, and all determine, although in unequal degrees, the general response of the hearer. It was therefore thought best to obtain information upon all these apparently diverse problems in a single act of listening rather than to isolate each item for a separate investigation. The investigation was limited to instrumental music, since there is reason to believe that vocal music differs somewhat in its effect and should be the subject for a separate study. The results from this study which bear out consistently the conclusions drawn out from the nation-wide investigation may be summarized as follows :

A mood change was produced in every instance in every listener in the experiment, or intensified an existing mood when in conformity with the mood of the music. The consistency of the mood effects; that is, the tendency of the same composition to produce the same or a similar mood in every listener is very marked. The degree of enjoyment derived from the musical composition is in direct proportion to the intensity of the mood effect produced, provided this effect is not due to the con-

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ditions of the performance such as poor intonation, interpretation, etc. Familiarity plays a more important rôle in the degree of enjoyment derived from the music for the somewhat musical than for the markedly musical, in other words, the less musical a person the more is his enjoyment conditioned upon the degree of familiarity with the selection. In the matter of the degree of enjoyment, listeners divide themselves into three groups, namely, those whose enjoyment is both slight and rare, those whose enjoyment is both frequent and intense, and those whose enjoyment is rare but intense. Into the first class fall the non-musical, in the second class we find the somewhat musical, while the third class includes the most musical. The non-musical, then, as is but to be expected, enjoys music but rarely, and then but slightly, while the very musical person, whose taste is discriminating and into whose musical judgment there enter many complex and complicating factors, particularly those relating to interpretation, likewise meets rarely with enjoyment but when present, it is intense. The very musical find themselves, then, in most cases, at either one of two extremes, they either experience intense pleasure or very little. The somewhat musical, on the other hand, whose attitude towards music is uncritical,

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but who are nevertheless attracted to music, find great enjoyment most often. No greater amount of enjoyment is derived from one type of mood than from another type unless the induced mood is due to a dislike of the specific type of music or to a poor performance. But when the mood-change taking place is from joyful to serious the enjoyment seems to be slightly less than that derived when the change is from serious to joyful, provided the hearer is not hampered either by a knowledge of the critical estimate of the music to which he is listening, or by faulty interpretation. His evaluation of the quality of the musical composition is in direct proportion to the intensity of the enjoyment.

What are the feelings most frequently incited by music, and is music effective in arousing all kinds of feeling? This is an exceedingly interesting question, particularly from the standpoint of the views of Hanslick and Gurney on the relationship between music and emotion, and also in regard to the general question as to the æsthetic value of emotional reactions. From experimental data available, rest, sadness, joy, love, longing, and reverence appear most frequently as the effects produced. It is noteworthy that specific emotions such as anger, fear, jealousy, and envy are conspicuous by their absence from all records reporting

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musical effects. This is entirely in keeping with the general impression prevailing among those most sensitive to the art that the emotions do not enter into the realm of æsthetics, but that æsthetic effect is of the nature of a general condition involved in the mood. Further evidence of the validity of this conclusion is the fact that vocal music has a tendency to arouse well-defined emotional effects far more often than instrumental music, the probability being that the specific emotional effect aroused is due in the main to the words. Even such effects as love, longing, reverence, and devotion result primarily from vocal music, while such general effects as rest, restlessness, peace, are given most often as resulting from instrumental music.

CHAPTER V

THE INTELLECTUAL EFFECTS OF MUSIC

OF music as a stimulant of the imagination and for arousing mental associations, we hear a great deal. The Italian dramatist Alfieri claims that almost all his plays were sketched in his mind either while listening to music or a few hours thereafter, while a large per cent. of music listeners find their greatest joy in music in the memories that it summons from the past. And while it is true that even the most programmatic of programme music can depict the same scene or tell the same story to no more than one person, it is also found that under the influence of music, more than that of any other art, or any other form of stimulant with the possible exception of certain forms of drugs, the imagination is excited and the mind is sent wandering into the realms of romance. Thus, one person interviewed by the writer as to his musical likes and dislikes, maintained that the sole use he had for music was that it evoked a train of thought in his mind which continued so long as the music lasted. And the

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large number of accounts to be found in music concerning the meaning, picture, story, or incident connected with some musical classics such as the "fate knocking at the door" theme of the Fifth Symphony of Beethoven, are further indications of the effect of music on the imagination.

In Gurney, that inexhaustible source of profound musical information, we find a chapter devoted to the "suggestion by music of external objects and ideas." Gurney states that the awakening of definite images and the suggestion of objects and events in the mind by music may take place in two ways. In the first place "actual sounds and motion of the music may perceptibly resemble actual sounds and motions of other things. If we look down any list of titles of musical pieces, we are certain to find examples of this. Brooks, cascades, storms, bells, hammers, rides, gondolas, sources of sound, and moving things of all sorts are laid under contribution, while such titles as *Restless Nights* have a more remote but still real connection with concrete images of movement. This kind of direct resemblance, aided greatly of course by actual association, has a place in dances and marches; and amid the variety of scenes and objects which these words might suggest, the mind may be easily led more or less to define the image either by the

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pervading character of the music or by certain special points in it. Thus of two dance-pieces, one might be appropriated to nymphs and the other to giants, by flowing grace in the one case, and by more emphatic phrases and perhaps bass effects, like heavy steps, in the other ; and we can easily realise the quaintness of turn or the solemn advance which would indicate a marionette or a hero as the subject of a funeral-march. Such features, again, as blending or as hurry and confusion of strains easily suggest external analogies. It is obvious that such resemblances as these may present all varieties of closeness and remoteness, of reality and fancifulness. The fountain may truly suggest itself in the trickling passages of the music ; the confusion of the carnival, though not thus self-evident, may be accepted as an image which at any rate keeps easily parallel with the changing maze of musical sounds : Purcell's indication of the fall of Troy by a descending scale, on the other hand, is not less uninteresting as illustration than as music."

In the second place images may be suggested by the music by its general qualities. " Here again we might procure our examples from almost any list of musical titles, the sea, evening, moonlight, sunny landscape, any scene or season with which

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we associate a distinct emotional colouring, may find in Music its faint reflection. These more general analogies are often combined with the more distinct resemblances ; as is natural, if we consider that definable qualities in Music are mainly connected with distinct features of motion : the same calm and steady musical flow which might suggest a quiet succession of waves has naturally an expression of tranquillity corresponding with the same idea." Gurney maintains, however, that all these suggestions are for the most part very indefinite, that unless a title is affixed to a composition, each person will find a different image in the same selection.

On the part of experimental literature, we have a few very definite studies concerning the power of music to incite definite mental activity, particularly the imaginative faculty. Professors Farnsworth and Bement, the first a musician and the other an artist, collaborated in a study on the influence of music upon the artist at his work. A number of students in a sketching class were asked to draw rapidly a design, anything that occurred to them while listening to a musical selection. The students knew neither the title nor the name of the composer. " They were instructed merely to listen to the music and then to put on

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paper whatever they felt. Later the students were given fresh material and did another set of charcoal designs while listening to music of a totally different character.

“ There was little pictorial resemblance between any two of the resulting sketches. But there was astonishing similarity of atmosphere and feeling, and the contrast was unmistakable between the two sets of sketches which the class drew while listening to the two different selections.

“ This experiment has been repeated many times, with different groups of student artists and with varying sorts of musical stimuli. Always the results show that music creates in the listeners not a definite picture but a definite mood, a mood which carries over into the creation of the artists and is deep and comprehensive enough to colour radically the character of their artistic creations.”

More definite evidences on the mental effects of music can be drawn from a study already referred to in a previous discussion on types of listeners. Myers found that associations of some kind were present in varying degrees in all his observers excepting three. Thus, the most common form of association recorded were those of lovers, dancers, soldiers, villagers, savages, fairies, fauns, and goblins. Associations of sexual character occurred in

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eight of the fifteen listeners, associations of dancing in ten, six persons reported associations in which a stage full of moving people was presented, six in which the scene was laid in the open air, and five in which the orchestra, the conductor or a musical instrument appeared. Three persons imagined themselves in a concert hall, and three others in a church. It is quite evident that these mental effects of music in the form of associations, imagery, ideas, and memories are closely allied with the mood effects. Certain moods give rise to certain mental results according to the general temperamental make-up of the listener.

A considerable amount of discussion and some experimentation has been devoted to the common and interesting phenomena of colour hearing, or what is technically known as synæsthetia. In this phenomenon there is a tendency on the part of some persons to associate some colour with either every tone of the scale or with the various keys. Ortmann classes this effect very appropriately as a non-auditory response. He reports the following cases of synæsthesia among his subjects : For one subject the tone D was associated with dark brown ; B dark blue ; A light blue ; A₁ ochre yellow ; G₂ light yellow ; C₄ whitish yellow with touches of rose. Some persons, he states, " find high pitches

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white ; middle pitches gray ; and low pitches black. In some cases, passing from low to high the order of colour association is : black, dark brown, blue red, red, orange, yellow, white. In the subjects tested synæsthesia was found in 28 per cent.” ✓

Dr. Esther L. Gatewood reports the results of an investigation on the tendency to describe music in terms other than those of audition. Thus, “ music reviews of various kinds abound in descriptive terms which have little relation to music itself,” and the purpose of her study was to find out “ How universal was the tendency to convert the enjoyment of music, either consciously or unconsciously, into terms of other personal experience,” than those musical. Her experiment consisted of asking twelve young women students of Columbia University to listen to eight selections representing types of music which differed in rhythm, volume, instrumentation, and tempo, all instrumental selections. The young women were instructed to listen to each musical selection and then to record their descriptions of the music by underscoring a descriptive term on a sheet before them, whichever term they thought best fitted the music they listened to. The entire programme was repeated in order to ascertain the consistency of the effect. Dr. Gatewood reports that the most consistent terms used

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to describe the music referred to size, line and movement, all three elements of kinæsthesia, or in other words, in terms of movement. "To some people that is the only appeal which music ever makes. The emotional and ideational effects, however, which make up so small a part of the total effect of music could scarcely be accounted for on the kinæsthetic basis, but that kinæsthesia is a part of each emotional experience seems certain.

"There is no auditory vocabulary, universally understood, whereby musical experiences can be described. We describe them in terms of the responses which the music arouses and in terms of other experiences which the present one resembles or re-arouses. Those terms which are built up of personal sensory experiences particularly kinæsthetic are more adequate and are used with greater uniformity than those which depend on the many individual experiential factors, not primarily sensory. The interpretation of music depends, therefore, on the nature of our own experiences—both personal and derived—and our ability to relate the present stimulus to them."

CHAPTER VI

THE PHYSIOLOGICAL EFFECTS OF MUSIC

THE physiological effects of music have been observed mainly in connection with its soothing influence upon mind and body. Pythagoras, the father of medicine, is reported to have wrought miraculous cures by the use of music, and the idea that the exciting and soothing effects of music on the human organism have a medicinal effect upon numerous diseases is a doctrine that has prevailed throughout the ages. Thus, an ancient German writer produced a book which he called "The Musical Physician," in which he gives musical prescriptions for the cure of gout, sciatica, epilepsy, the plague, catalepsy, delirium, convulsions, typhus, and stupidity.

Hanslick classifies the theories concerning the nature of this bodily influence of music into two groups. One group, he says, seeks "to establish the curative effect of music by the physical action of the sound-waves which, say they, are transmitted by the auditory nerve to the whole nervous system,

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and the general shock thus resulting induces a salutary reaction in the morbid part of the organism. The feelings arising at the same time are, it is contended, merely the effect of the nervous shock, since not only do emotions produce bodily changes, but the latter, in their turn, may produce corresponding emotions." The other group claims that music "arouses emotions and passions which throw the nervous system into a violent agitation, and a violent agitation of the nervous system produces a healthy reaction in the diseased organism."

In general literature one finds numerous casual accounts of the power of music over the physical constitution. Thus, George Sand writes in a letter to Meyerbeer: "Two years ago I went into the country in the middle of the winter and passed there the two saddest months of my life. I suffered from dreadful depression and during the attacks almost lost my reason; I seemed possessed by furies, demons, serpents. When the crisis, as happens in the process of all diseases, began to wear off I had an infallible means for hastening their course and thus, in a few moments arriving at a blissful state of repose. I had my nephew take a seat at the piano. At a signal which he understood he played my favorite music, that song by Alice at the foot of

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the Cross—such a perfect and charming picture of the condition of my feelings, the passing off of my distress and my returning hope. How can I ever bless you, my dear master, who healed me so much more skilfully than a physician would, for you did it without causing suffering and without demanding any pecuniary remuneration.”

And Berlioz gives the following account of some of his musical experiences : “ Nothing in the world could give an exact idea of the effect to one who has never experienced it. My whole being seems to vibrate ; ‘at first it is a delightful pleasure, in which reason does not appear to participate at all. The emotions increasing in direct ratio with the force or grandeur of the composer’s ideas, produce, little by little, a strange agitation on the circulation of the blood ; my pulse beats violently ; tears which usually give evidence of the crisis of a paroxysm, indicate only a progressive stage and greater agitation and excitement to follow. When the crisis is really reached there occur spasmodic contractions of the muscles, a trembling in all the limbs, a total numbness of feet and hands, a partial paralysis of the nerves of vision and hearing.”

One could very easily fill a volume with stories, anecdotes, instances, and cases of the curative

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effects of music given by physicians throughout the ages. Thus, Leonard Corning claims that music on the phonograph acting upon the individual by means of a hood which excludes all sounds excepting those coming from the machine "is capable of inducing important changes in the metabolism of the cerebral ganglia. Persons suffering from neurasthenia frequently experience marked abatement of symptoms. Persons who suffer habitually from mental and physical atony in the mornings, who are capable of little or no exertion before noon-day and whose complaint is that they derive little or no good from sleep, no matter how prolonged, often experience a decided revival of vigour if subjected to the vibrations of a phonograph during sleep. Natural depression when not dependent upon some obvious physical disorder, is frequently relieved in this way. All this goes to show, beyond a doubt, that we are here confronted with the material effects of musical vibrations."

Experimentally the most significant contribution thus far made on the physiological concomitants of musical experiences was made by Dr. Ida M. Hyde, of the University of Kansas. Before her study, a few scattered investigations dealt mostly with the results of auditory stimulation on the rate of heart beat, blood circulation, respiration, and

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other muscles. Feary, one of the investigators, claims that single tones have an energizing effect upon muscles, varying with every pitch and intensity, while another investigator confirms Feary's results by stating that gay music or music of rapid tempo eliminates muscular fatigue. Professor Scripture, who employed motifs instead of single tones, reports that his findings also confirm those of Feary.

The effects of music upon pulse beat and respiration were found to be by Mentz that a retardation occurs with perfect consonance, with marked changes of tonal intensity, and with the approach of the finale, while the rate increases whenever the listener concentrates upon the composition in an attempt to analyze it. Binet and Courtier employed consonant and dissonant chords, major and minor intervals, etc., together with fragments of musical compositions, in an investigation of this same problem. They found that all of their auditory stimuli produced acceleration of heart and of respiration ; this acceleration was greater in the case of dissonant chords, major chords, and chords in rapid succession, and that the effects of a musical composition are more intensive than are the effects of isolated chords. Gibaud's results show an utter absence of uniform correlation

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between consonance and volumetric change—a negative finding which this investigator refers to individual differences among his observers. (Ferrari made plethysmographic records of music upon normal and pathological auditors. Only in his idiotic and insane subjects did he find any vasomotor changes which could be correlated with musical emotion. The author refers these changes to an assumed absence of cortical control ; and he employs his results as an argument against Lange's envisagement of the emotive process. Foster and Gamble found that the effect of music upon respiration is similar to the effect of mental application in general, in so far as rate and amplitude of breathing are concerned ; but they reported that the regularity of respiration, which is characteristic of mental work, is lacking in the presence of music. In an investigation of the relation between " Organic Change and Feeling," Shepard included a few experiments in which the effects were recorded by means of a plethysmograph. Agreeable and exciting music was invariably attended by a more rapid pulse, agreeably depressing music by a shorter pulse.

The object of Dr. Hyde's investigation was to determine the physiological effects of different kinds of musical selections upon the cardio-vascular

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systems in individuals fond of music, those indifferent or not sensitive to music, and also the effects of vocal music and different kinds of musical instruments upon listeners of different nationality, endowment and training, and upon varying conditions.

The observers included fifteen men and women, four of whom were Indian students, all adults. Five of the male observers were fond and sensitive to music, two did not seem to be able to distinguish one tone from another. Of the eight women, two were not sensitive to music, one was hysterical, another a teacher of music, one had a defective cardiac valve, and the others were fond of music. The effects measured were the pulse rate, systolic and diastolic blood pressure and relative velocity of the blood flow. These items were secured from one to five minutes before the music programme and from one to fifteen minutes after the music ceased.

The subjects were classified into two groups: In one were those who possessed love for and training in music, and in the other those who did not possess these powers. The musical selections used were phonographic records of Tschaikowsky's "Symphony Pathétique," the "Toreador Song" from Carmen, and "The National Emblem" march by Sousa.

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Dr. Hyde concludes that :—" The cardio-vascular functions are reflexly stimulated concomitantly with the psychological effects of music and therefore the recorded changes in activity of the pulse rate, electro-motor variations in the contractions of the heart muscles, the systolic and diastolic and pulse pressure and the relative velocity of the blood flow serve as an index to the character and extent of the psychological influences of music.

" The Tschaikowsky selection had no effect on the non-sensitive listeners, but in the musical observers the mournful tones excited reactions in the complex of the cardio-vascular system, that resulted in a pronounced drop in the records of all the parts excepting in the diastolic blood pressure. At the same time the listener felt sad and became susceptible to depressing stimuli. In the greatly fatigued and æsthetic subjects, the psychological and physiological responses were just the reverse to those recorded when the listeners were rested, and instead of feeling sad they were distressed and annoyed by the mournful tones. But the psychological and physiological influences produced by the symphony were quickly counteracted by the gay stirring sounds of ' The National Emblem March.'

" The general effect of the ' Toreador Song ' was

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an increase in the functions of the cardio-vascular system. The result varied with the individual and depended upon the health, native endowment and musical training of the listener. Also upon their interpretation of the theme and familiarity with the selection and moreover upon the degree to which it was enjoyed or disliked. It had no effect on the listeners not sensitive to music as well as those who were familiar with the song but did not care for it. The reactions were decreased in a patient and in a listener who disliked it, but when the patient's health was restored the song was enjoyed and her records showed an increase over her normal ones.

“ As a rule, the influence of ‘ The National Emblem ’ march caused a rise in all parts of the circulatory system, particularly in the velocity of the blood flow and systolic and pulse pressure. The march proved agreeable to all the listeners who were fond of music except the music instructor, and her records showed practically no change from the normal. Two of the non-sensitive listeners were able to recognize a difference between this and the other two selections. Their curves and data showed a slight increase but in two who were not able to keep step with the march and lacked a sense of music the record remained unchanged. This

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sort of music proved valuable in counteracting the depressed effects and reactions excited by the mournful tones of the 'Symphony Pathétique'; in removing the sense of fatigue and arousing muscular activity.

" The song of the Indian war dance accompanied by the drum was the only music that exerted an influence upon the stolid, non-sensitive Indian listeners. The young man was agreeably surprised by the performances. His records rose far above the normal. The Indian woman, however, was bewildered by the unexpected, thrilling sound and all her reactions except the diastolic blood pressure were greatly decreased.

" The psychological and concomitant physiological reactions, excited partly by surprise and partly by the barbaric sounds, varied in the different sensitive listeners. In those who had never heard anything of the kind before, some of the records increased while others fell below the normal rate, especially the systolic pressure and the relative velocity of the blood flow "

In one person, who was familiar with the song and enjoyed it, " the pulse rate and blood pressure and electro-motor force of the heart greatly increased. On the whole, the result more often was a lowering of the cardio-vascular complex, and

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may be likened to a reflex shock produced by a strong stimulation."

We may conclude from the result of this investigation that most people are unfavourably affected psychologically and physiologically by the compositions that are characterized by tragic, mournful tones, and favourably by gay, rhythmical melodies. Individual differences in native endowment and training are accompanied by individual differences in stimuli and physiological reactions to certain compositions of music.

Those sorts of music that stimulate the pulse pressure and rate and electro-motive force of the heart muscle, probably also excite the tonicity of the skeletal muscles and secretions and decrease the sense of fatigue.

Vocal and instrumental music may be selected that will excite the psychological and concomitantly cardio-vascular reactions, the effects of which might inhibit irritability, act as a narcotic, or excite optimism and be employed practically as an adjunct to scientifically organized labour.

CHAPTER VII

THE SOURCES AND FACTORS OF MUSICAL ENJOYMENT

WHAT is the nature of musical enjoyment, and to what extent do the various elements in a musical composition such as rhythm, melody, harmony, and timbre contribute to the sum total of the amount of enjoyment? On this problem a number of studies are available with more or less significant and valid results.

Dr. Esther L. Gatewood, in *An Experimental Study of the Nature of Musical Enjoyment*, claims that "four principal factors enter into the total which we call pleasure. The first factor is physical, and depends upon the forms of the music, described in terms of rhythm, melody, harmony, and timbre." The second factor is associational and imaginal. "If we call the first factor the presented content, we may specify this second as the represented content. Much of the music which we hear we have heard before, and because of this fact have associated with it a host of memories

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with pleasant or unpleasant colouring. Even though we have not heard the given selection before, we may have heard all the elements of the selection, but in varying combinations. The hearer may not recall the exact time or occasion on which he heard the selection before, and yet he may have a group of images which are definitely referred to his own past. Or he may have certain images the elements of which are from his own experience but which are defined as imagination, not being specific memories."

Third factor is ideational, that is, the listener is concerned "with what we may call logical thought, either regarding the selection, its progression, its structure, or with some other line of thought wholly unrelated perhaps to the music itself."

The fourth factor is emotional, or enjoyment derived from any kind of affective experience aroused by the music. ♪

Dr. Gatewood's study is mainly concerned with this fourth factor. Her purpose was "to analyse the feelings reported by the hearer as experienced from listening passively to music and to determine the relation which the feelings and emotions aroused in the listener bear to his experience of pleasure or displeasure."

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“ What kind of feeling or feelings does certain music give the hearer ? What relation does each of the various feelings which the hearer experiences bear to his total response to the music ? Can the individual's feelings be objectively estimated ?

“ Whether we consider musical pleasure as a unit towards which the various emotional effects are contributing causes, or whether we believe it to be a complex made up of the several emotional elements, the problem remains, What is the relation of the various emotional effects to musical pleasure ? ”

For the purpose of this study, Dr. Gatewood used 589 selections, mostly of standard character, which she played for her listeners in sets of 20 numbers to a programme. Each listener was asked to record his judgment on each selection on the following points : the degree of familiarity, whether pleasant or unpleasant, whether interesting or boring, mental effect produced such as memory, imagination, fancy, logical thought, the emotional effect produced such as sadness, joy, reverence, the predominant factor in the particular composition whether rhythm, melody, harmony, and timbre, and an estimate of the technique of the artist.

From the data gathered from this quite ex-

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tensive investigation, Dr. Gatewood concludes that there is a direct relationship between the degree of enjoyment and the intensity of the emotional effect, or in other words, that marked emotional effect accompanies marked musical enjoyment. "Other factors, the physical, imaginal, or ideational, or a combination of these may effect the total enjoyment from the music, but the emotional colour bears a fairly constant relation to musical pleasure." Furthermore, "the selection which is more enjoyable arouses more different emotional effects than the music which is enjoyed but little."

Another interesting point studied by Dr. Gatewood was the relation that might exist between each emotional effect of the music to the general effect of pleasantness or enjoyment. For example, "To what extent does the presence of a feeling of rest contribute to the feeling of musical pleasure, or on the other hand, in selections which give a feeling of rest, is there a corresponding feeling of pleasantness?" On this point Dr. Gatewood finds that for all her listeners the effect of dignity ranked lowest in pleasantness, and that this is an element which may be present in selections well-liked or in those enjoyed but little without in itself affecting the attitude towards

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the music. "It is somewhat more vague and is less often experienced than many other feelings. It is evidently not so fundamental an effect, nor is it closely associated with pleasurable effect." The highest correlation between enjoyment and effect produced was found to be for amusement. In this connection Dr. Gatewood states that "There is reason to suppose that a selection which is highly amusing would be greatly enjoyed ; and indeed this was found to be true in certain instances not included in this study. The difficulty here is that too few selections proved to be *very* amusing. Many people would find some of those same selections highly amusing and would enjoy them correspondingly. So far as our results indicate, the feeling of amusement plays only a small rôle in the total experience of musical enjoyment, but the extent to which musical enjoyment is related to the feeling of amusement when present is very marked."

Dr. Gatewood summarizes her conclusions as follows :

" 1 Other things being equal, those selections which show high emotional effect are most enjoyed.

2 Those selections which show several emotional effects are more enjoyable than those

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which show one or none, other things being equal.

3 Those selections the sum of whose emotional effects is great show greater musical pleasure.

4 One cannot predict the kind of emotional quality from the score on pleasantness, for the simple reason that any emotional quality may be accompanied by marked musical pleasure. However, certain emotional effects are more often derived from highly enjoyed musical selections than are others, the relative correlation varying with individuals. For each of these observers, amusement is the least important factor in musical enjoyment.

5 There are marked individual differences in relative order, but the relationship of pleasure and emotional reaction for each of the nine emotional qualities is very evident. There is a decided similarity between individuals in the relative proportions of musical enjoyment associated with each emotional effect."

A further study by Dr. Gatewood deals with a comparison of the four elements of music, namely rhythm, melody, harmony and timbre, with the fundamental sources of musical enjoyment, and with the reported effect of the music on the listener. In this investigation Dr. Gatewood

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gathered data from thirty-five listeners to ten musical compositions. The observers were instructed to listen carefully to each selection, then at the close of each number to report, first, which one of the four elements is more prominent ; second, the effect produced by the selections, namely, a feeling of movement, simple satisfaction or enjoyment, images aroused, associations aroused, or an interest either in the composition, interpretation, or in the technique of the artist ; third, the emotional effect of the music, whether sad, serious, gay, etc. From the data obtained Dr. Gatewood drew the conclusion that marked rhythm is the chief factor in arousing the feeling of happiness and the feeling of excitement and stir, while melody produces the effect of seriousness and rest, and likewise for the element of timbre. Harmony is correlated with the feeling of sensual satisfaction and with ideational effect. " The physical stimulation of the ear by beautiful combinations of tone produces a response not unlike that produced by a rich and beautiful melody. In addition, the combination of melodies and instruments arouses the ideational processes, particularly an analysis of the structure and composition of the music. The quality of the instruments which draws special attention to their

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timbre is such as to give a feeling of satisfaction and completion very like that which one experiences when looking at a bit of beautiful sky. Simple pleasure and enjoyment of the richness of the colour is experienced." ✓

A similar study to that of Dr. Gatewood is reported jointly by Professor Washburn and Professor Dickinson, of Vassar College, on *The Sources and Nature of the Affective Reaction to Instrumental Music*. The object of this study was, "first, to note the comparative frequency with which the following musical elements—rhythm, melody, design, harmony, and tone colour are mentioned as contributing to the enjoyment of instrumental music; second, to observe the relation of pleasantness to the exciting and quieting effects of music, these effects being introspectively reported; and third, to classify the emotions produced by instrumental music." Each listener was instructed to supply the following data: the degree of pleasantness experienced from the composition, the sources from which the pleasure was derived, whether from rhythm, melody, design, harmony, or tone colour; the effect of the selection, whether exciting, quieting or neutral; and any other emotional effect not included under the heads of pleasantness, excite-

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ment, and quieting. The results from this study indicate that "Melody is in general the most noticeable source of pleasure, with rhythm next. Then follow in order harmony, design, and tone colour. These results probably do not indicate the relative amounts which these different sources actually contribute to pleasure, but their relative claim on attention. Thus harmony and tone colour attract attention less than do melody and rhythm, but it is by no means certain that they contribute less to enjoyment."

It was further found that "Compositions that are either markedly exciting or markedly quieting are more agreeable than compositions that are to the majority of listeners neither exciting nor quieting." Furthermore, "There is a tendency for the pleasantness to be greater, the greater the number of sources to which that pleasantness is referred." Again, "By far the most frequently mentioned emotional stages were happiness, gaiety, calm, and sadness. These terms, or their equivalents occur from twenty to two hundred times as often as any others."

Professor Washburn and two collaborators made a further study on the effect of immediate repetition on the pleasantness or unpleasantness of music. In this study "a section of a phonograph record was

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played ; after an interval of thirty seconds, allowing time for resetting, it was repeated. This procedure was continued until five performances of the section had been given. Then, after an interval of two minutes, another section, of a different record, was similarly treated. Eight records were used in an experiment. The sections were always the first part of the records, and so chosen as to occupy about one minute in playing. They were always long enough to allow for the completion of a theme, and thus possessed musical completeness.

“ The listeners were in groups, ranging in size from two to twenty-four persons on different occasions of the performance of the experiment. It was explained to each group at the beginning of the sitting that the object of the experiment was to observe what changes in their attitude towards a selection would occur as it was repeated five times. Each person was provided with a sheet ruled so as to have eight vertical columns corresponding to the eight records used in an experiment, and five horizontal rows corresponding to the five repetitions given to each record. The observers were instructed, at the beginning of an experimental sitting, to record in the proper square the degree of pleasantness

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experienced at each repetition of a record, using a scale of five, one being the lowest degree and five the highest degree of pleasantness. They were also told to record any comments that occurred to them regarding reasons for the change in affective value, the presence of imagery or emotional content, or anything else that seemed relevant. They were requested to abstract as far as possible from outside disturbances, from the medium of the performance, from noises connected with the phonograph, from everything in short except the music itself. They were also instructed not to compare judgments with their neighbours."

Two sets of records were used for this investigation, each set including four types of orchestral music as follows: "Severely classical, serious popular classical, easy popular classical, and popular. The selection was made with the advice of a member of the music department, a musical expert of some distinction, and an authority on the history and theory of music. The attempt was made to have the selections as unfamiliar as possible; where they were recognized, the observers were to record the fact."

An attempt was made to determine the musical status of the listeners, all of whom were young women college students. On a basis of the data

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obtained from this study, the investigators concluded that in the case of popular music, repetition tends more strongly to lower than to raise the pleasantness derived from the composition, and that "except in the case of very popular music, five immediate repetitions have a somewhat greater tendency to raise than to lower the pleasantness of the selection." Again, very popular music reaches the maximum pleasure at an early performance in contrast to seriously classical compositions in which the greatest amount of pleasure is derived from a late performance. "Thus, the conditions which decrease pleasantness through repetition are more operative for extremely popular music ; those which increase it are more operative for seriously classical music." Musical listeners have a tendency to lose pleasantness on repetition sooner than the unmusical ones with the exception of the seriously classical compositions where it is not noticeable. In other words, "musical observers are sooner satiated by immediate repetitions of a composition than unmusical observers are, except in the case of seriously classical compositions, where the reverse is the case."

An interesting study of a practical nature to the concert artist was made by Downey and Knapp on the effects on a musical programme of

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familiarity and of sequence of selections. The experiment was conducted with a class of college students who listened to a musical programme of nine compositions grouped into national feeling, poetic thought, programme music, and formal construction. The programme was given on the phonograph and the compositions arranged so that the first number of each of the four groups was the more subtle or involved example of the form it represented, while the second number was the most obvious example that could be found. The audience of thirty-three persons, all of average or less than average musical ability, listened to this programme at weekly intervals for five weeks. The programme was varied from time to time in that for the three programmes following the first presentation each group was shifted up one place, the first group going to fourth place, and that within each group the subtle and obvious selections were alternated as part of the shift in order.

The listeners were asked to make three reports : first, on the degree of pleasantness or unpleasantness of the selection heard ; and second and third, the vividness and quality of imagery that the composition aroused. The experimenters found that " repetition within the limits of the present

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experiment operated definitely to increase the pleasantness of hearing these musical selections, and that, relatively, the more *subtle* or æsthetic compositions gained the most by repetition. In a very long series of tests it would be possible to discover whether in time, the compositions of the greatest artistic value would come to be strongly preferred even by non-musical persons to those less artistic, and whether obvious compositions would entirely cease to please.

“ In planning a programme for artistic effect or for training for musical appreciation the audience would need to be considered carefully. A highly popular number should not be given early in the programme. With an audience musically uncultured, a light ‘encore’ may serve to decrease the affective rating of less obvious sequent numbers. With a musically cultured audience an occasional light selection may enhance the value of more æsthetic selections. In training for musical appreciation, a careful study should be made of affective contrasts ”

For imagery the investigators reported that “ there is some indication of an increase in imaginal responses for the more subtle selection and of decrease for the more obvious one.” Evidently these average or less than average musical listeners

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had to resort to imagery in order to find any points of contact with the more subtle selections, while the obviousness of the obvious selection offered no difficulty for the attention.

“ The relation of familiarity and novelty to the æsthetic response has been approached from a number of different angles.

“ With respect to the art product itself it has been shown that power to maintain its pleasing quality is one indication of real æsthetic value. But why should the æsthetic gain on the merely pleasing from greater familiarity with it? This brings us to the question of the individual, who responds to the art product.

✓ “ Familiarity is in itself a pleasant feeling ; it involves the *recognition thrill* which is in part a feeling of safety, of being *at home*. So strong a factor in toning a situation may mere familiarity be that even a personal enemy seen in a strange environment may be welcomed, as beautifully exemplified in the story of the southern feudist who left his native haunts to seek his enemy, intending to ‘ shoot on sight,’ but who, overcome with delight on seeing a familiar face in the wilderness of a great city, indulged in an embrace instead of a murder ! With too great acquaintance, however, familiarity lapses into triteness and pleasing-

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ness washes out. The only protection against such waning in value is a very rich content in the object.

“ Novelty is a second factor which forces attention and brings in train the joy of adventure. In order that the *familiar* may not pass over into the *trite*, its content must be so rich, so complex, as to insure continued discovery of new beauties, or subtleties not to be grasped from one presentation. But a variational factor in individuals operates here to further complicate the situation. With certain persons, familiarity is so potent a factor that everything departing from the accustomed is felt to be grotesque, disagreeable. Because strange, it is unpleasant, an unpleasantness which may obliterate the real elements of beauty. For such individuals all highly original productions of art or of nature will be disagreeable, just because new. No new art-feature will be appreciated until its unaccustomedness has worn away. For other persons the new or strange or bizarre has an obsessive value which gives them a thrill not to be obtained from the old and familiar. Such persons make haste to welcome novel movements in art, hail each new school of poetry or painting as supreme.”

PART III

THE BEAUTIFUL IN MUSIC

CHAPTER VIII

THE NATURE OF BEAUTY

WHAT constitutes the beautiful in music? Can the types and varieties of responses to music which we have just passed in review be evaluated as to their relative worth as experiences of beauty, and if so, what basis is there for such an evaluation?

If there is a plausible answer to this question, it is apparent that it must be given in terms of the nature of beauty itself, to an examination of which we now turn.

The most promising approach to a clear understanding of the nature of the beautiful is to begin by clearing the mental field of all obstructions that darken the view of the desired landscape. We shall then begin our search with an attempt to determine what beauty is not, which might help us to ascertain what it is as it stands out from the barriers that hedge it in and obscure it.

In the first place, beauty is a mental experience derived from an object standing in a certain unique relationship to the subject, this certain relationship giving rise to the quality we call

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beauty. Therefore, beauty is not a fact but a quality derived from a fact, or, in other words, a value. A fact is a universal truth objectively established and therefore fixed, while a value is a personal experience subjectively determined and consequently variable. Beauty is not constant then, but varies widely in quality and quantity from individual to individual. ✓

In the second place, the experience of beauty is not limited to the realm of objects within the strict field of art, but any object which gives rise to the quality of beauty thereby becomes an art object. Therefore, beauty is not limited, but is co-extensive with the whole field of human experience for him who is capable of grasping it.

In the third place, every experience derived from an art object is not by that fact necessarily an experience of beauty. Therefore, beauty is not simply an experience derived from an art object but is a unique kind of mental attitude towards any object or phenomenon capable of arousing it, its most effective and universal stimulus being the objects we call art works.

In the fourth place, in a discussion of the nature of beauty the question does not concern the validity of the different kinds of experience derivable from an art object, but of the relative value of these

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experiences as beauty. Consequently, while all experiences coming from an art work are equally valid as experiences for the particular person experiencing them, they are not of equal value as beauty simply by virtue of the fact that they are derived from an art object. Thus while it is true that of tastes there is no disputing, each taste being as valid within its own sphere to a particular individual as is another taste to another individual, it is just as true that of tastes there is evaluating, and that all values are not on an equal level of validity as beauty.

Beauty is then of the nature of a unique relationship existing between a perceiving subject and a perceived object. Our problem now is to ascertain the nature of the uniqueness or distinctiveness of the value we call beauty.

Values are of two kinds, ethical and æsthetic. Ethical values deal with the good and the non-good ; æsthetic values with the beautiful and non-beautiful. The distinction between these two types of value will yield the secret of our search. In the first place, the ethical is inclusive, while the æsthetic is exclusive. By saying that the ethical is inclusive, I mean that its values, namely, the good and the non-good, can exist at the same time. Thus, what is good for one person may be bad for another,

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what is good to-day may be bad to-morrow, what is good for an individual may be bad for society, and what is good for society may be bad for the individual; and furthermore, the same thing may be both good and bad for the same person at the same time—"I like this, but I know it is bad for me."

The beautiful, on the other hand, is exclusive. A thing cannot be both beautiful and non-beautiful at the same time to the same person, nor can it be beautiful one day and otherwise the next. The non-beautiful excludes the beautiful, and the beautiful excludes its opposites. Again, the beautiful not only excludes the bad, but when a thing is judged to be bad the judgment is no longer an æsthetic judgment but an ethical judgment, we no longer talk art but ethics.

Again, the ethical is a derived value, while the beautiful is an intrinsic value. We say that the food is good because it is nourishing, it owes its goodness not to itself but to the fact that it fulfils well a certain function. Its goodness is derived from something extraneous to the object, it is something *about* the object, not *of* the object. But the table is good because it is beautiful, the beauty is not something *about* the table but it is of the essence of the table, namely the table itself. Beauty and the object are one and the same. The beautiful is,

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therefore, not a derived value but a value that is intrinsically of the object itself. The goodness of a table arises from its beauty and not the beauty from the goodness.

The beautiful is then beautiful because it is beautiful. It owes its beauty to nothing beyond itself. It needs no justification, it is self-sufficient, and its own justification. It is self-sustaining and self-supporting, it is an essence and not an attribute. It leans on nothing, depends on nothing, it is not *about* but *of* a thing itself.

The good, on the other hand, is always a derived relative value. It is always dependent on something, arises from something. A thing is always good "because" of something. The good is not *of* the thing but always *about* the thing, it does not stand on its own feet, but always owes its existence to something beyond itself. The beautiful is *of* the thing then, while the good is *about* the thing. One is "because" the other is "just so."

Art takes life out of the ordinary and commonplace and lifts it into the unique and distinctive, and it is the characteristic of the unique and distinctive to stand on its own merits independent of, and different from, everything about it. The closer that art resembles life as it is, the poorer it is as art, and the closer that life attains to the state of art

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the more beautiful it becomes, or, in other words, only that in life is beautiful which approximates in some form to the state of art. Everything in life, as it is, is the doing of something for the sake of something else, a striving for something beyond itself, the doing of a thing not for its own sake but for the sake of some good that it might further, or some evil that it might alleviate.

To summarize, what then are the essential qualities of beauty? First: the beautiful is an impression giving the feeling of completeness in its kind. It is "apprehended as self-bounded and self-contained upon the immeasurable background of space and time, which it is not. You apprehend it as *one* thing; you see it as one whole." Second: the beautiful is an impression which gives the feeling of significance in, by, and for itself. "Having first felt that it is *one* thing, you now feel that it is the *thing*." In other words, in the art experience we are in the presence of the essence of things versus the attributes of things. In ordinary experiences we interpret things in terms of ourselves, in relation to ourselves, pragmatically; they are coloured by their meaning to ourselves. In ordinary experiences, the object does not appear as it in itself really is, but in a dress imposed upon it by the practical requirements of the moment. We see things in

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their meaning to us, a meaning that is in us and not in the objects. In æsthetic contemplation on the other hand, the object is presented to the mind as it in itself really is, in all its nakedness and purity, free of all adornments, trappings, with which other experiences are burdened and disguised. It is free of all subjective impositions and interpretations, free of all meaning beyond itself. The experience of beauty is then a pure experience, free of all entangling alliances, of all meaning excepting as experience as such. The mind is completely merged in the object presented, and does not reflect, judge, evaluate, synthesize or analyse, but is engaged completely in an elemental, single, isolated activity.

It is because of this nature of the experience of beauty that we find that the claim is made for art that it reveals the essence of things. When the mind begins to interpret, judge, and relate, attributes are created that arise out of the object but which are not inherent in the object. It is, therefore, the consciousness of the thing presented in shape and form, in space and time, that is æsthetic and not the values that grow out of relationships that the object bears to other things or to the receiver. To experience things æsthetically is to experience them as they are by them-

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selves. Beauty is the purely objective apprehension of things, the pure subject of knowledge, the contemplation of things as they are in themselves, the experience of things as such.

Third : the beautiful is an impression which gives the feeling of self-sufficiency. " Beauty is its own excuse for being." Fourth : the beautiful, given all other conditions, is that which is experienced in a state of contemplation in contrast to the mental state of speculation. From it mental strain or effort are absent. It is a mental state free of desire and will, " in which the mental state itself is valued without respect to the related ideas permitting action or logical thought." It is a condition in which the mind is arrested and raised above desire and striving, from which intellectual effort is ruled out. " The good and the beautiful," says Aristotle, " are different ; for the former is always in action, while the beautiful is found also in motionless objects." The attitude in the good is active, a tendency to do something and to think something, " to perform certain acts for the purpose of relieving the situation, or to start certain reasoning processes with a similar aim." In the beautiful the condition is passive, reposeful, self-forgetful, in which the perceiver is lost by becoming identified with that which is perceived.

CHAPTER IX

MUSIC AS A SOURCE OF BEAUTY

IN an essay on *The School of Giorgione* in his "The Renaissance," Walter Pater gives expression to a theory of music that has caused considerable discussion in the literature of art criticism, namely, that music is the measure of all the arts. He says that "All art constantly aspires towards the condition of music. For while in all other kinds of art it is possible to distinguish the matter from the form, and the understanding can always make this distinction, yet it is the constant effort of art to obliterate it. That the mere matter of a poem, for instance, its subject, namely, its given incidents or situation—that the mere matter of a picture, the actual circumstances of an event, the actual topography of a landscape—should be nothing without the form, the spirit, of the handling, that this form, this mode of handling, should become an end in itself, should penetrate every part of the matter; this is what all art constantly strives after, and achieves in different degrees."

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If the view of the nature of beauty just presented is at all valid, then Walter Pater's point is well taken, since it must be quite evident that it is in music that we find the ideal conditions for the production of the quality of beauty. Each Fine Art has its own sphere, its own intranslatable mode of expression, its own way of reaching the spectator or auditor, its own special responsibilities to its material, but the æsthetic experience, when present, must always be of a like nature, irrespective of its source. Consequently, the different arts, because of their different material and obeying different laws, vary somewhat in the quality and the quantity of the æsthetic experience that they are capable of producing. But it is through music, because of its unique nature, that the essence of the æsthetic experience is capable of being aroused in its purest form.

In the first place, since the material of music is in itself most abstract, it lends itself to abstract form and is least liable to suggest anything beyond itself, or in other words, it most easily induces the condition of mental detachment. A tone is the most abstract of all the materials of the arts, is least liable to suggest connections or relationships or meanings outside of itself. A tone is just a tone, whether high or low, smooth or rough,

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whereas even a colour which is probably the most abstract, next to a tone, can carry with it very often a suggestion of an object of which it is an attribute. The very being of a tone is an end in itself, free of complications or implications that lie outside of its own essence.

The same is true of a combination of tones into a melody. The logical sequence of tones is just a melody, never anything more than a melody, unless something is imposed upon it by the mind. A melody "makes no assertion, so its claims on our admiration can have nothing to do with the 'True.' It serves no purpose; so it raises no question as to the æsthetic worth of imitation and the proper relation of art to nature are problems which it never even suggests. From the endless controversies about Realism, Idealism, and Impressionism, with which the criticism of other arts have been encumbered, musical criticism is thus happily free; while the immense changes which have revolutionized both the artistic methods and the material resources of the musician—changes without a parallel either in literature, in painting, in sculpture, or even in architecture—have hindered the growth of an orthodox tradition. Music thus occupies in some respects a place apart; but its theoretic importance cannot on

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that account be ignored. On the contrary, it becomes all the more imperative to remember that no æsthetic principle which fails to apply to it can be other than partial and provincial. It can never claim to be a law governing the whole empire of æsthetic beauty."

In the second place, a material that is abstract can at its utmost embody but an abstract content. From all experimental evidence on the effects of music, the conclusion stands out that this effect is always of the nature of a mood but never an emotion. Thus, music may create a condition of sublimity, sadness, gayety, but never produces anger, jealousy or fear. Even the most programmatic of programme music results most often in a general feeling rather than an emotion. Thus, even in its content, if one may speak of the content of music aside from its form, music creates a condition of affective detachment and is least liable to give reactions of life in the form of emotions. It is probably for this reason that Schopenhauer goes directly to music when in search of the best and most complete avenue for an escape from life.

In the third place, music is the measure of the arts because it satisfies in the largest degree the principle of unity of matter and manner. In the

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words of Walter Pater, "For while in all other kinds of art it is possible to distinguish the matter from the form, and the understanding can always make this distinction, yet it is the constant effort of art to obliterate it. That the mere matter of a poem, for instance, its subject, namely, its given incidents or situation—that the mere matter of a picture, the actual circumstance of an event, the actual topography of a landscape—should be nothing without the form, the spirit, of the handling, that this form, this mode of handling, should become an end in itself, should penetrate every part of the matter; this is what all art constantly strives after, and achieves in different degrees."

Where form and content are separable, the content is always concrete and definite, and the more concrete and definite the content the closer it is to life, the closer to life it is the more meaning it has, and the more meaning it has the further is it removed from mental and affective detachment. In a melody the content is the form and the form is the content, and any separation of the two is always the result of forcing something in the mind of the auditor upon the music, rather than a resemblance of the music to anything outside of itself. Thus, we find that in music the ideal conditions for beauty as a self-sufficient,

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complete in itself, intrinsic experience, are most completely met. Even the history of music bears evidence of the purity of music as pure formal beauty, free of any entangling alliances with anything not of its intrinsic qualities, since we find that programme music, which attempts to go beyond itself and paint pictures or tell a story, has always been looked upon as a low form of musical art, while the opera is still hardly entirely admitted into the sacred precincts of the hall of tonal art.

CHAPTER X

THE BEAUTIFUL IN MUSIC

ALL the varieties of responses to music that we have examined are divisible into two general classes, namely, that in which the music is prized and listened to for itself, as an end in itself, in which it constitutes an intrinsic value, and that in which the music is prized and listened to for that which it yields outside of itself, in the form of associations and images, or in other words, is a means towards an end, in which it is considered consequently as an extrinsic value. The following statements will serve as excellent illustrations of these two contrasting musical attitudes.

“ There are many glories and delightful advantages to be derived from the simple fact that one is not a musician, and perhaps the chief of them is that any one outside the musical pale can indulge to the full in the never-failing, ever-enthraling, dear, drowsy voice of romantic association. The true musician, with his ear always on the alert for technical particularities, and with all his faculties

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concentrated fervently on the succession and development of theme—what does he know of the soft joys which belong to a listener who is both ignorant and indolent? His mental condition, so far as I can judge it, is more unenviable; to concentrate on good music is an acute physical and intellectual strain, and to listen to bad music is torture to him. Thrice and four times happy they to whom music is not a thing in itself, but a kind of incantation which evokes sweet or poignant memories—sunset over the Adriatic, the rain-washed stones of Venice beneath the midnight moon, the eyes of fair women, the song of the wind on the moor. When these fortunate people go to concerts, they go for the purpose of hearing old music which is associated in their minds with pleasant places and delightful days, and they have one great advantage over the real musician—bad old tunes may also have romantic associations for them, Christmas carols and foolishness from defunct comic operas, even hymns.”

In contrast to the above we have the following statement from Mr. Bell:

“I am not really musical. I do not understand music well. I find musical form exceedingly difficult to apprehend and I am sure that the profounder subtleties of harmony and rhythm more

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often than not escape me. The form of a musical composition must be simple indeed, if I am to grasp it honestly. My opinion about music is not worth having. Yet, sometimes, at a concert, though my appreciation of the music is limited and humble, it is pure. Sometimes, though I have a poor understanding, I have a clean palate. Consequently, when I am feeling bright and clear and intent, at the beginning of a concert, for instance, when something that I can grasp is being played, I get from music that pure æsthetic emotion that I get from visual art. It is less intense, and the rapture is evanescent ; I understand music too ill for music to transport me far into the world of pure æsthetic ecstasy. But at moments I do appreciate music as pure musical form, as sounds combined according to the laws of a mysterious necessity, as pure art with a tremendous significance of its own and no relation whatever to the significance of life ; and in those moments I lose myself in that infinitely sublime state of mind to which pure visual form transports me. How inferior is my normal state of mind at a concert. Tired or perplexed, I let slip my sense of form, my æsthetic emotion collapses, and I begin weaving into the harmonies that I cannot grasp the ideas of life. Incapable of feeling the austere emotions of art, I begin to read

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into the musical forms human emotions of terror and mystery, love and hate, and spend the minutes, pleasantly enough, in a world of turbid and inferior feeling. At such times, were the grossest pieces of onomatopoeic representation—the song of a bird, the galloping of horses, the cries of children, or the laughing of demons—to be introduced into the symphony, I should not be offended. Very likely I should be pleased ; they would afford new points of departure for new trains of romantic feeling or heroic thought. I know very well what has happened. I have been using art as a means to the emotions of life and reading into it the ideas of life. I have been cutting blocks with a razor. I have tumbled from the superb peaks of æsthetic exaltation to the snug foothills of warm humanity. It is a jolly country. No one need be ashamed of enjoying himself there. Only no one who has ever been on the heights can help feeling a little crest-fallen in the cosy valleys. And let no one imagine, because he has made merry in the warm tilth and quaint nooks of romance, that he can even guess at the austere and thrilling raptures of those who have climbed the cold, white peaks of art.”

Our criterion for establishing the relative æsthetic values of these two types of attitude shall be the nature of beauty, and we shall seek evidences

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for substantiating the consequent conclusion on the nature of the æsthetic experience in music from theoretical and experimental literature on the subject.

The beautiful we have found to be a value derived from any source, but particularly from art objects, which is characterized by being intrinsic versus extrinsic, self-sufficient versus dependent, an essence and not an attribute, a thing in itself versus a thing as a means towards an end ; or in other words, the beautiful, as we have found it, is its own justification, self-sustaining and self-supporting, leaning on nothing, depending on nothing, derived from nothing outside of itself. The beautiful is beautiful not because of *this* or *that*, but beauty is its own essence—it is beautiful because it is beautiful. Consequently, the beautiful in music, or the appreciative attitude towards music, or the æsthetic experience derived from music, must be directly derived from the music as music and not from any by-product of music, irrespective of the nature of that by-product, whether a physical effect, a mental process, or an emotional experience that lies outside of the effect produced by the music per se. In other words, the appreciative attitude is present when the mind is completely immersed in, taken up with, the music as music ; when the music and

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the listener become one ; when the listener is lost in the music in a state of self-forgetfulness.

This account of the nature of the appreciative attitude is well supported by evidences to be drawn from various literary and experimental sources. Thus Hanslick, after discussing in detail the extraneous products of the musical impression, concludes as follows :

“ Now the most essential condition to the æsthetic enjoyment of music is that of listening to a composition for its own sake, no matter what it is or what construction it might bear. The moment music is used as a means to induce certain states of mind, as accessory or ornamental, it ceases to be an art in a purely musical sense. The *elemental properties* of music are frequently confounded with its *artistic* beauty, in other words, a part is taken for the whole, and unutterable confusion ensues. Hundreds of sayings about ‘ music ’ do not apply to the art as such, but to the sensuous action of its material only.

“ When Shakespeare’s ‘ Henry the Fourth ’ calls for music on his death-bed (Part II, Act IV), it is most assuredly not to listen attentively to the performance, but to lull himself with its ethereal elements, as in a dream. Nor are Portia and Bassanio (‘ Merchant of Venice,’ Act III) likely to

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have greatly heeded the music which was being played during the ominous choosing of the casket. F. Strauss has composed charming, nay, highly original music for his Waltzes, but it ceases to be such when it is solely used to beat time for the dancers. In all these cases it is utterly indifferent of what *quality* the music is, so long as it has the fundamental character needed for the occasion, and wherever the question of individuality is a matter of indifference we get a series of sounds, but no music. Only he who carries away with him, not simply the vague after-effect of his feelings, but a definite and lasting impression of the particular composition, has truly heard and relished it. Those impressions which elevate our minds, and their supreme significance both in a psychical and physiological sense, should not, however, hinder the art-critic from distinguishing in any given effect between its sensuous and its æsthetic element. From an æsthetic point of view, music ought to be regarded as an effect rather than a cause, as a product rather than a producing agent."

The following passages from Gurney's *The Power of Sound* bear out Hanslick's contention :

"In ninety-nine per cent. of the current talk and writing about Music and composers, it is implied (even where not definitely stated) that Music is

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primarily an art of expression ; that it is 'the language of the emotion,' i.e. of modes of feeling familiar in the life external to Music (which for convenience I have called *extra-musical* modes of feeling) ; and that its great function, either with or without the association of some external words or subject-matter, consists in the evocation of these emotions. And this view is connected, either as cause or effect, with the idea that in mentioning the expressive aspects the problem of Music's power has been solved. To many the question never occurs *why* mournfulness or exultation should be held as any more explanation or guarantee of overpowering beauty in a tune than in a face. The chain of error may be traced partly to the fact that those who theorize on the subject are apt to consider cases where Music is associated with definite words or scenes, or at all events cases where definable characters of feeling *are* more or less suggested, so that they do not feel driven to look beyond for some more fundamental source of effect ; partly to the natural difficulty of fully recognizing the unique and independent impressiveness of Music, in the lack of some such expedient as the application of Mr. Darwin's theory attempted in this book. But however the view may be accounted for, its bearing on theories of musical art are none the less

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disastrous ; and its importance must be my excuse for presenting the various objections to it at some length and in precise order."

" But the words of great composers are the best statement of the truth here set forth. Beethoven's complaints of his interpreters and expounders were frequent and bitter ; but it is naturally in the writings of the more literary musicians, Mendelssohn and Schumann, that we should look for coherent expressions on the subject. Mendelssohn wrote, ' What any music I like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*. . . . If you asked me what I thought on the occasion in question, I say, the song itself precisely as it stands. And if, in this or that instance, I had in my mind a definite word or definite words, I would not utter them to a soul, because words do not mean for one person what they mean for another ; because the song alone can say to one, can awake in him, the same feelings it can in another—feelings, however, not to be expressed by the same words ' ; a passage which pretty satisfactorily disposes of the essentialness of extra-musical ideas and feelings, to Mendelssohn at all events. Schumann's position as regards verbal readings of music may be gathered from such passages as the following :—' Critics always

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wish to know what the composer himself cannot tell them ; and critics sometimes hardly understood the tenth part of what they talk about. Good heavens ! will the day ever come when people will cease to ask us what we mean by our divine compositions ? Pick out the fifths, but leave us in peace.' ' Different ages select different bases for their texts and pictures ; where the youth of eighteen hears a world-famous occurrence in a musical work, a man only perceives some rustic event, while the musician probably never thought of either, but simply gave the best music that he happened to feel within him just then.' Speaking of Bennett's *Musical Sketches*, he says that the composer himself might be unable to tell whether the impulse came from within or without. And again, ' Beethoven understood the danger he ran with the *Pastoral Symphony*. How absurd is it in painters to make portraits of him sitting beside a brook, his head in his hands, listening to the bubbling water.' Once he even goes so far as to object to the very titles of the *Heroic* and *Pastoral* symphonies ; and there is one passage of special indignation at a mob of chatterers who, after a performance of the Choral Symphony, professed to find in it ' all of forms of poetry,' and interpreted it as the history of the origin of man, containing the

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entire first chapter of the Pentateuch. 'Must a great man always find a thousand dwarfs at his heels?' "

" Deliberately to force a string of more detailed analogies on a long instrumental work is to trifle with the sources of inspiration, and to endanger the musical ideas at the risk of merely exciting, after all, an empty, transitory, and mechanical interest. In proportion as the suggestions are minute will they become childish or grotesque; as when a midnight ride through a goblin-haunted forest produces a cantering figure in the bass and an orchestral cacophony of cries, shrieks, and groans; while a parallelism which is loose and general, and to that extent harmless, is still a snare in proportion as stress is laid on it; in proportion, that is, as persons are led by the programme to concentrate their attention on the sort of external characters the music ought successively to present and then to think it very clever if only it presents them, forgetting that an appropriate air of solemnity or sentiment or agitation is as easy to assume as it is irrelevant to intrinsic coherence and enduring charm. It is distinctly detrimental to the musical perception and education of many hearers to have this obvious stage of extraneous comparison to take refuge in. They cannot all be expected to perceive

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of themselves with Schumann, that ' the main point is still whether the music is anything in itself without words and illustrations ; ' that is what it is the business of composers to prove to them by taking them captive. ' People err,' says Schumann, ' when they suppose that composers prepare pens and paper with the deliberate predetermination of sketching, painting, expressing this or that.' But unfortunately this is just what Berlioz *did* do, and what many would extol him for doing."

" The message of Music is direct and unique. To the auditor, then, it is a matter of hit or miss ; and if it misses, there is no immediate range of ideas and associations to enlist his attention or relieve his tedium or act as a buffer to his dislike, simply because he is not made aware of any interesting impression or idea with which the artist was pleasantly occupied and which his work has more or less suggested. So that while in the case of a picture we may see all sorts of imperfections, but may still be able to eliminate this element of annoyance and take pleasure in the general spirit, or in the life depicted, or in a variety of other things, in the case of a musical piece we simply have a feeling of ennui, caused by looking for emotional beauty and finding none. If we find nothing outside to help to explain the interest Music often evokes, we equally find

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nothing to justify or excuse its imperfect and unimpressive utterances. It is inevitable that the mind, so differently affected at different times within the same region of experience, should ever and anon turn round on itself with the question 'Why?' without being able to extract from the actual experiences any sort of answer. This impossibility of getting any point of view from which to account for the existence and purpose of the phenomena, and for such vividly felt differences in their value, sometimes brings their unique nature home to one with startling force. For in the case of no other phenomena entailing anything like the same amount of mental and emotional activity are we thus helpless. Mere ultimate impressions of sense, a taste or a tone, may be unique. Many very various æsthetic and emotional experiences are unique in their way ; a building is not a face, nor a face a landscape. But in Music there is this unique sort of uniqueness : that its success means to us a delight quite removed from mere sense-impression, a delight which is felt to be bound up with very active powers of grasp and comprehension, and to be stirring very deep depths of emotion, and yet totally, and at times it may be tantalisingly, isolated from the facts and interests of life ; while, conversely, its failure means to us the weary watch-

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ing of phenomena which are in no relation to anything we know or care about, and suggest no sort of reason why they should ever have existed."

The experimental evidences to be cited in support of the claim here made for the nature of the æsthetic response in music is culled from numerous questionnaires and personal interviews that the writer has been gathering for several years from outstanding musicians and persons of recognized musical attributes. In these interviews information was sought about the person's general temperament, his musical training and experience, his general outlook on the meaning and nature of the function of music, and particularly specific answers to the following question :

" When you find yourself in an attitude of intense musical appreciation, what is your general condition of being, physical and mental ? "

The answers from a few of the persons to this question follow :

" I am usually in a state of muscular tension—with my hands clenched. If I am really in the æsthetic ecstasy, I am absolutely oblivious of my surroundings. I cannot get to that point except by the piano—that is really the only instrument that can give me the genuine æsthetic feeling—then everything is black except where the piano is,

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and I am very tired afterwards. The effect stays with me for a day or two. I feel as though I do not want to be interrupted by anybody or anything rough or harsh, in any sense. I want nothing rough or coarse which could not share that state with me. . . . If I begin to think of any matters of personal interest or any memories while listening, then it is a sure sign that the music is mediocre, that it does not hold my attention as music. There are some associations in situations of this kind. If I hear some dance music. I may feel slightly different in mood, and I can sometimes trace it to a more or less temporary emotional experience, to some association with the dance. . . . Even matters of momentary interest can have that influence upon the music that is not the musical experience at all. I might have the same experience with anything else. The smell of a perfume may have its associations. It is not an æsthetic one, but you can have a very definite association with some girl who has used that particular type of perfume — that is as I said in the æsthetic experience, it is an associational matter entirely involving affective elements rather than cognitive. . . . I have had experiences in which the music had a soothing effect, and I started day-dreaming, perhaps extravagantly of power and mastery, perhaps I dream

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of doing something which reveals social approval. If I do that, it means that I do not care a rap about the music. That is my fundamental objection to the music—I do not care for it.”

“ When I am in a state of the most intense enjoyment of music, I am never introspective. I never catch myself at it. Looking back on it, I should say that I have rather become the music than remained something apart with some attitude towards it. On the less intense absorption, I should say that music in a very definite way restores me in body, mind, and spirit. I am afraid I am a poor informant though in this case, for I really cannot state confidently any one reaction except that of a wrapt condition, at the end of which I take a deep breath and come back. My enjoyment is derived directly from the music. Associations or imagery, even when suggested by the title, fade from my mind as I listen to the music, and I do little except get my mouth set for the particular kind of taste which I am about to receive.”

“ When I find myself in the act of intense enjoyment, it is generally after the experience is over. For such moments, loss of myself is fairly complete. This is, however, for special occasions ; the ordinary rhythmic enjoyment of music is very much on the plain of any usual sensuous enjoyment, as eating

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or drinking. The self is perfectly conscious of the thing being enjoyed. In the supreme moment there seems to be a fusion and I am one with the thing heard. Such moments cannot be but a few seconds in duration, but they raise the whole attitude into a different level. . . . Music that does not affect me strongly often sets me off into a reverie, if it does not rile me. But in the supreme moment, the enjoyment seems to come directly as the result of the music, without any suggestion whatever, except that of motion and movement. What I seem to feel is perfection, the realization of an ideal, and perfect harmony between matter and spirit. Why this should move me so, I am unable to tell; unless it may be that as in our ordinary consciousness our physical, mental, and spiritual limitations are constantly with us and we are living most of the time, because of our personality, in a state of strife, whenever a perfect moment comes and we forget ourselves, and find the strife giving place to a perfect union, we experience a certain vacation or respite from ourselves."

These results from the writer's personal interviews find support in other studies already reported in this essay, particularly those of Myers and Lee.

The æsthetic experience in music is, consequently, a condition in which there is a complete

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fusion, at least momentarily, of subject and object, of the perceiver and the thing perceived, in which there is complete absorption in the music, the mind being free of any interest not directly concerned with the essence of the music itself as an experience in itself. Whenever any by-product of the music intervenes between the mind and the music, the æsthetic experience is no longer present, but only an ordinary state of mind.

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